An abstract artwork featuring a central vertical strip of white, textured material. This strip is flanked by two vertical columns of dark blue, textured material. Horizontal bands of a lighter, greyish-blue color cross these columns, creating a grid-like structure. The overall composition is set against a dark blue background with a rough, torn-paper edge effect.

Through a Collector's Eye
The Kenzo Kagami Collection
of Post-War Japanese Art

CHRISTIE'S



THROUGH A COLLECTOR'S EYE: THE KENZO KAGAMI COLLECTION OF POSTWAR JAPANESE ART

TUESDAY 11 OCTOBER 2016

SPECIALISTS AND SERVICES

LONDON

Mark Hinton
Tel: +44 (0)20 7389 2595
Anastasia von Seibold
Tel: +44 (0)20 7752 3217
Kuniko Matsui
Tel: +44 (0)20 7752 3254

TOKYO

Gen Ogo
Tel: +81 362 671 782

HEAD OF SALE MANAGEMENT

Anne Haasjes
Tel: +44 (0)20 7389 2726

ABSENTEE AND TELEPHONE BIDS

Tel: +44 (0)20 7389 2658
Fax: +44 (0)20 7930 8870

AUCTION RESULTS

Tel: +44 (0)20 7839 9060
christies.com

CLIENT SERVICES

Tel: +44 (0)20 7839 9060
Fax: +44 (0)20 7389 2869
Email: info@christies.com

POST-SALE SERVICES

Marta Tarallo
Post-Sale Coordinator
Payment, Shipping, and Collection
Tel: +44 (0) 207 752 3200
Fax: +44 (0) 207 752 3300
Email: PostSaleUK@christies.com

CONDITIONS OF SALE

This auction is subject to
Important Notices,
Conditions of Sale and to Reserves

BUYING AT CHRISTIE'S

For an overview of the process, see the
Buying at Christie's section.

Front cover: Lot 4 © DACS 2016.
Opposite: Toshimitsu Imai at Maison du
Japon, Cité Internationale Universitaire
du Paris, 1955 (see lot 2)
© Toshimitsu Imai, courtesy Alexandre Imai

AUCTION

Tuesday 11 October 2016
at 2.00 pm Lots 1-26
8 King Street, St. James's
London SW1Y 6QT

AUCTION CODE AND NUMBER

In sending absentee bids or making
enquiries, this sale should be referred
to as **KAGAMI-14498**

VIEWING

Friday	16 September	9.00 am - 4.30 pm
Saturday	17 September	12.00 pm - 5.00 pm
Sunday	18 September	12.00 pm - 5.00 pm
Monday	19 September	9.00 am - 4.30 pm
Tuesday	20 September	9.00 am - 8.00 pm
Wednesday	21 September	9.00 am - 4.30 pm

HIGHLIGHTS VIEW

Friday	7 October	9.00 am - 4.30 pm
--------	-----------	-------------------

FURTHER VIEWING

Saturday	8 October	12.00 pm - 5.00 pm
Sunday	9 October	12.00 pm - 5.00 pm
Monday	10 October	9.00 am - 4.30 pm

AUCTIONEER

Hugh Edmeades



Browse this auction and view real-time results on your iPhone, iPod Touch, iPad and Android

These auctions feature

CHRISTIE'S  **LIVE**

Bid live in Christie's salerooms worldwide
register at christies.com

[20]

christies.com

View catalogues and leave bids online
at **christies.com**

CHRISTIE'S

THE KENZO KAGAMI COLLECTION WITHIN THE CONTEXT OF JAPANESE POST-WAR ART HISTORY

I. Inception of Fine Art

Art has always existed in Japan, but until the late nineteenth century, the formal concept of fine arts was foreign to her. In fact, the word “art,” *bijutsu* is a product of the fast modernisation during the Meiji period (1868–1912). The speed in which Japan Westernised almost all aspects of life during the period now referred to as *bunmei kaika* (opening of civilisation) was remarkable. The insemination of Western artistic styles and movements also happened in such a compressed timeframe that academic realism, Impressionism, Expressionism, Post-Impressionism and Post-Expressionism all practically came at once. During the following Taishō (1912–1925) and early Shōwa periods (1925 – 1989) before World War II, there was another influx of new styles and ideologies mainly in the form of Dadaism and Surrealism. Their influence proved to be particularly long-lasting, giving an impetus to the post-war reemergence of avant-garde art.

Since its beginning in the mid-1970s, the Kagami Collection has uniquely narrated what followed this fast inception and evolution of modern art in the first half of the 20th century in Japan through the acquisition of key works by significant post-war artists. Moreover, the collection’s conscious focus on many works that carry international relevance, for example, by being shown in exhibitions abroad, makes it a rare proof of contemporaneity of post-war Japanese art in the global art scene.

II. Reemergence of Abstraction

Although there were many avant-garde art movements and artists prior to the outbreak of World War II, the wartime years saw an almost complete halt in experimental activities. The oppressive militant government persecuted liberal artists who rejected propagandistic collaboration and the whole nation suffered from suppression of freedom of expression. As if a weir had expired, almost immediately after the end of the war in 1945, artists’ creative energy resurged and they resumed or newly formed many art associations and study groups.

Among those revived associations are *Jiyū Bijutsuka Kyōkai* (Free Artists’ Association) and *Bijutsu Bunka Kyōkai* (Art and Culture Association). While the former was established by artists who followed the principle of abstraction, the latter was formed by those who worked in the Surrealist style. These two associations typically exemplify the divided artistic trends in post-war years between abstraction and figuration. Artists such as Tatsuoki Nambata (1905–1997) and Masanari Murai (1905–1999) were active members of the Free Artists’ Association from before the war, but it was during the 1950s and early 1960s when they reached their strongly individual styles. Nambata is well known for his fervent experimentation in various painting methods including scratching and pouring paints on canvas that resulted in images of passionate physical interaction. Murai, on the other hand, leaned toward more stable balance in geometric abstraction, incorporating thick black lines simultaneously acting as outline and form.

Kenzō Okada (1902–1982) is another artist of the same generation who had a modest success in the late-1920s and 1930s, but his artistic success came later in his life, after he moved to New York in 1950 at the age of 48. Represented by the Betty Parsons Gallery since

1952, Okada became one of the first post-war Japanese artists to have become integral part of the American art scene and inspired other artists to travel to New York as the cultural centre of art was shifting then from France to the United States. Okada’s subdued colours and mysteriously suggestive motifs often taken from Japanese traditional Noh theatre fascinated the international audience.

The Kagami Collection also holds works by the next generation born in the 1910s who continued abstract experimentations. Zenzō Sakamoto (1911–1987) presents a stark contrast to Okada by his architectonic austerity in composition and a stoic, limited palette. Minoru Kawabata (1911–2001) was another dedicated abstract artist, having established, with future Gutai Art Association founder Jirō Yoshihara (1905–1972) and others, *Nippon Abusutorakuto Āto Kurabu* (Japan Abstract Art Club) in 1953. *Loud Red* (Rouge Puissant) from 1961, shown at the 31st Venice Biennale of the following year, shows him as a brilliant colourist, which prefaced his later transition to hardedge and colour field paintings. Another Biennale-featured artist Toshinobu Onosato (1912–1986), although having some affinity to Kawabata’s bright colours, created a distinctive style using geometric patterns of circles, squares, and rectangles, which he continued throughout his career. The *Untitled* work from 1961 is particularly notable as the first acquisition to the Kagami Collection in 1975. From this generation of artists, one of the most interesting and idiosyncratic is Yae Asano (1914–1996), a self-taught artist who, until much later in his life, consistently focused on monochromatic expression in black and white. His best-known works were created by scratching the surface of canvas painted black. Free from all academic doctrines, Asano infused his work with strange and stubborn naïveté like Paul Klee’s.

III. Art Informel and the Defiance of Post-War Avant-Garde

As experienced strongly by Kenzō Okada who made his fame abroad, many post-war Japanese artists inevitably faced the issue of cultural differences between East and West, and the temporal dichotomy between the old (tradition) and the new (modernity). This topic was crucially important to Sōfū Teshigahara (1900–1979) who personified the amalgamation of East and West. He was the founder of the Sōgetsu School of *kadō* (the way of flowers, or flower arrangement), a revered form of cultural practice, and a highly progressive avant-garde artist who created junk metal sculptures reflecting the angst of the post-war milieu. His extreme cursive calligraphy also bridged Japan’s classical gestural art and French-originated Art Informel. When Art Informel’s theorist Michel Tapié (1909–1987) visited Japan in 1957, thus instigating what is now called “the Informel Whirlwind,” Tapié gave Sōfū’s hand the highest applaud.

Tapié’s encounter with Japanese artists gave him strong cultural validity to his global promotion of Art Informel that was purportedly severed from the Western artistic conventions. From the viewpoint of Japanese artists, his theory opened a new horizon in reexamining their cultural roots. Kumi Sugai (1919–1996) was one of the key artists of this movement and the Kagami Collection includes some of the best examples from various points of Sugai’s career; from his early works with pictographic motifs in thick impasto to his later hardedge colour field paintings. While many artists were heading to the United States with their ambitions during the 1950s, Sugai, along with Hisao Dōmoto (1928–2013) and Toshimitsu Imai (1928–2002) chose to test

their individualism and cultural identity in Paris; both Sugai and Imai moved there in 1952 and Dōmoto joined them two years later. All of them were, at some point, either directly affiliated with or within the close circle of Informel movement. In particular, Imai accompanied Michel Tapié and his top representative artist George Mathieu (1921–2012) to Japan in 1957, thereby playing a major role in its introduction to the country. While Mathieu's gestural paintings clung onto a pleasing compositional balance, Imai's late-1950s to early 1960s paintings reveal his unrestrained physical energy thoroughly concentrating on capturing the primordial power of nature. Dōmoto, on the other hand, remained close to the movement and its artists but calmly distant from the heat of gestural abstraction. Growing up with the legacy of his uncle and highly respected Nihonga (Japanese style) painter Inshō Dōmoto (1891–1975), Hisao pursued to integrate the airy lightness of Japanese ink painting and calligraphic brushwork and the sense of movement he found in Informel.

IV. Rise of Conceptual Art

If the Informel Whirlwind that swept throughout Japan during the late-1950s to part of the 1960s was a reflection of *après-guerre* psychology and the Existentialist crisis in each individual, the rising awareness of unspoken social rules, taboos, and the critique of institutions from the late 1960s onward coincided with the maturation of the generation who were born in the 1930s. Most artists from that generation, although certainly burdened with dark memories of wartime turmoil, were too young to engage in actual destructive acts. The recovery, rebuilding, and ensuing economic boom thrust them into the environment that were industrialising and urbanising in an inhuman pace. The civil rights movement and the antiwar protest against the Vietnam America War affected the generation of Japanese, contemporaneously turning the decade of 1960s Japan's *seiji no kisetsu* (the season of politics). A new adversary in this period remained the old conventions, but this time, with the philosophical influence of Structuralism, they were understood as a system within which our perception of the world was controlled. One of the most iconic Japanese conceptual movements of the time was the Mono-ha (the School of Things), whose idea of not making art but offering a chance of encounter with the world through various arrangements of things in space was a radical departure from the traditional concept of fine arts, and it is often seen as a counterpart to Italian Arte Povera. The group's ideologue was Lee Ufan whose essays published since the late 1960s became key theoretical discourse built upon the combination of Eastern and Western philosophies. In his minimalistic paintings and sculptures that lay their materials bare, Lee Ufan offers a place and time for ephemeral encounter with the things as they are left in their surroundings.

Mono-ha's focus on the experiential process is tangentially related to minimalistic works by Shūsaku Arakawa (1936–2010). Initially engaged in a Neo-Dadaist movement of late 1950s Japan, Arakawa began shedding all emotive expressions from his work after he moved to New York in 1961. Heavily influenced by Marcel Duchamp's anti-retinal attitude, Arakawa's paintings from the 1960s focus on shadowy traces of objects indicating, but not representing, them as well as diagrammatic markings of space and language on canvas. In a completely opposite sensibility of whimsy, Ay-O (b. 1931), who had also been living in New York since 1958, followed his pursuit

of untangling human perception of the world from predetermined viewpoints by using the explosive nature of humour and by presenting a nonsensical and rainbow-colored system of being as he instructed the reader in his 1966 *Rainbow Manifesto*. While Arakawa remained separate from any group activities, Ay-O joined international artist collective Fluxus in 1963.

V. The 1980s New Wave

Japan continued its growth as the global economic power in the 1980s and foreign travel became much easier and accessible. Although the internationalisation of Japanese art began already in the 1950s, the phenomenon accelerated with the increasing number of travelling artists to Europe, the United States, and other parts of the world. Many artists who lived through the 1970s began sensing the dead-end in art as if everything that was worth doing—including not making art—was done in the past decades. The first sign of post-Mono-ha generation emerged toward the end of the 1970s as site-specific installations by Tadashi Kawamata (b. 1953). Many works by Mono-ha were also site-specific and ephemeral but in Kawamata's case, his installations, which may initially appear to be temporary scaffoldings, are not only site-specific but also audience-specific. His work is created in and for a certain locality, for the locals who are given a degree of ownership in deciphering many layered meanings specific to that particular spot, location, region, or environment. In Kawamata's work, art began to embody social-engaging aspects and his work is understood not as an object but as a project that entails communications, modifications, executions, celebrations, and documentations. During the 1980s, the format of installation art was firmly established as a new genre that moves beyond the realm of painting and sculpture. Transgressing the conventional genre of fine arts was of particular interest to many of the artists who came into the scene during this time and they were loosely characterised as the New Wave movement. Kenshi Yamakura (b. 1956) began extending the field of painting by interacting with his own body through performance associated with his canvases, or literally adjoining cast sculptures of his body to the paintings. His approach was both an ironically resurrection of the tradition of painting and literal appropriation of action painting and Art Informel of the 1950s.

1980s Japan also produced new images of women both in popular culture and in the high-art world. Although serious debate on gender politics was still lacking, a handful of dynamic female artists appeared more frequently in exhibitions, publications, and critical reviews from the mid-1980s. The popular moniker identifying those artists was *chō-shōjo* (super girls). Shōko Maemoto (b. 1957) who is best known for her paintings incorporating actual dresses and strong female images was crowned with that term. Without any specific feminist doctrine, and yet perhaps appropriate in the decade of bubble economy, the 1980s super girls left a memorably bright flash of colours both literally and figuratively.

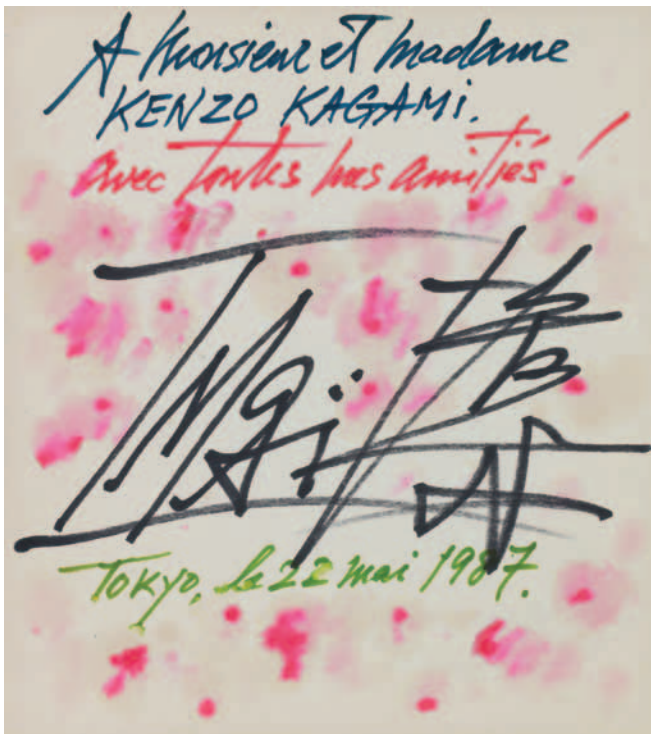
Miwako Tezuka, PhD

Consulting Curator, Reversible Destiny Foundation
Co-Director, PoNJA-GenKon

THROUGH A COLLECTOR'S EYE: THE KENZO KAGAMI COLLECTION OF POST-WAR JAPANESE ART



Mr and Mrs Kenzo Kagami with Kumi Sugai (left) in his studio, April 1995. Courtesy of Kenzo Kagami.



Toshimitsu Imai's signature in Kenzo Kagami's visitors book which contains many artist's sketches and signatures. Image courtesy of Kenzo Kagami.

The extraordinary collector and patron of modern and contemporary Japanese art, Kenzo Kagami began working as a young man for an insurance company. In 1964 he was relocated to Zurich for a six month secondment, followed by further time in Stockholm and London. During his free time in Zurich he spent time walking along the Limmat River and visiting art galleries along the way. This inspired an interest in collecting works of art and he started buying affordable lithographs by artists such as Picasso. He returned to Japan in 1966; coincidentally the same year that Masuo Ikeda (1934-1977) won the first prize at the Venice Biennale, and so Mr Kagami began collecting prints and small oil paintings by Masuo Ikeda – thereby beginning his collection of contemporary art by artists already appreciated internationally.

In 1975 Mr Kagami acquired *Untitled*, 1961 by Toshinobu Onosato (lot 11), which can be considered the first integral painting of his current collection, and thereafter he continued to collect other works. From 1980 to 1982 he worked in Toronto, Canada where he observed that Canadian artists' works (such as Jean-Paul Riopelle (1923-2002) and Jack Bush (1909-1977)) were hung in the boardrooms of companies, and he came to the realisation that he wanted to collect "Japanese" contemporary art, rather than "International" contemporary art. This was a turning point and his approach to collecting found true purpose and direction, with a focus on contemporary Japanese art. On his return to Japan he visited the artists' studios, purchasing sometimes large-scale works by contemporary artists — Kenshi Yamakura's *A Bride and Pigman* (lot 25) joined his collection at this time, as well as work by Tadashi Kawamata (lots 23 and 24).

A core component of the collection is a significant group of works by Kumi Sugai and Shusaku Arakawa; the quality and range of works by these artists must be unique in private hands. Another notable characteristic of the collection is that many works have been exhibited both in Japan and internationally, and also that many artists have lived and worked outside of Japan for long periods of time – such as Kenzo Okada, Minoru Kawabata, Toshimitsu Imai and Hisao Domoto.

A true pioneer collector, the determination of Kenzo Kagami to support contemporary art in Japan, combined with an astute eye and impeccable taste, has resulted in a truly extraordinary collection – the quality and scope of which could rival many museums.



*1

MASANARI MURAI (1905 - 1999)

Mother and Child B

村井正誠 (1905 - 1999)
母と子B

signed *Masanari* (lower left)
oil on canvas
99.8 x 80 cm.
Painted in 1951

£7,000-9,000

\$9,300-12,000
€8,200-10,000

EXHIBITED:

1951: *3rd Yomiuri Independent Exhibition*, Tokyo Metropolitan Art Museum
1977-1978: *Ai-mitsu, Matsumoto Shunsuke soshite sengobijutsu no shuppatsu* (Ai-Mitsu and Matsumoto Shunsuke and the Departure of Post-War Art), Tokyo Metropolitan Art Museum
July - August 1990: *Murai Masanari Exhibition*, Galerie Tokoro, Tokyo
1995: *Murai Masanari ten*, Kanagawa Museum of Modern Art, and others
2001 - 2002: *Through a Collector's Eye: Japanese Art after 1945*, The Museum of Modern Art, Gunma and The Museum of Art, Ehime

PUBLISHED:

Tokyo Metropolitan Art Museum, *Ai-mitsu, Matsumoto Shunsuke soshite sengobijutsu no shuppatsu* (Ai-Mitsu and Matsumoto Shunsuke and the Departure of Post-War Art), exhibition catalogue, (Tokyo, 1977), cat. no. 142
Kanagawa Museum of Modern Art, *Murai Masanari ten*, (Japan, 1995), cat. no. 75
Murai Masanari gashu, (Japan, 1990), p. 55, no. 47; p. 245, no. 80
The Museum of Modern Art, Gunma and The Museum of Art, Ehime, *Through a Collector's Eye: Japanese Art after 1945*, exhibition catalogue, (Japan, 2001), cat. no. 46, p. 66



Toshimitsu Imai at Maison du Japon, Cité Internationale Universitaire du Paris, 1955 © Toshimitsu Imai, courtesy Alexandre Imai

Toshimitsu Imai achieved high acclaim as an artist who strove to break new boundaries as a painter. He was born in Kyoto in 1928 and went to school in Tokyo. He was awarded prizes as an artist from the early 1950s, exhibiting in the *15th Salon of Shinseisaku*, winning a prize for best young artist. In search of the new, in 1952 he left for Paris where he studied at the Académie de la Grande Chaumière, followed by Paris University. Almost immediately he became part of the dynamic international art scene in Paris, holding his first

one-man exhibition in Paris at Galerie 25 in 1953 and in 1955 met Michel Tapié, who during the 1950s was the advisor to Rodolphe Stadler, owner of the leading avant-garde gallery which promoted *Art Informel*. From this point on Imai turned increasingly towards abstraction and along with his contemporary and fellow-Paris resident Hisao Domoto became contract artists of Galerie Stadler, and would both become recognised as *Art Informel* artists.

*2

TOSHIMITSU IMAI (1928 - 2002)

Bird

今井俊満 (1928 - 2002)
鳥

signed *Imai* (lower right)
signed in English and Japanese *Imai Toshimitsu* (on the reverse)
inscribed and dated *Paris 1955* and in Japanese *1954 - 1955 (Completed)*
(on the reverse)
oil on canvas
92 x 73 cm.
Painted in 1954-55

£60,000-80,000

\$79,000-110,000
€70,000-93,000

EXHIBITED:

8th April - 23rd May 1989: *Imai Toshimitsu ten: toho no hikari* (Imai Toshimitsu A Retrospective 1950-1989), The National Museum of Art, Osaka, and others
2001 - 2002: *Through a Collector's Eye: Japanese Art after 1945*, The Museum of Modern Art, Gunma and The Museum of Art, Ehime

PUBLISHED:

National Museum of Art, Osaka, ed., *Imai Toshimitsu ten: Toho no hikari* (Imai Toshimitsu, A Retrospective 1950-1989), exhibition catalogue, (Tokyo, 1989), cat. no. 11
Gian Carlo Calza, *IMAI*, (Milan, 1998), p. 61
The Museum of Modern Art, Gunma and The Museum of Art, Ehime, *Through a Collector's Eye: Japanese Art after 1945*, exhibition catalogue, (Japan, 2001), cat. no. 14, p. 35



*3

TOSHIMITSU IMAI (1928 - 2002)

Fire and Earth

今井俊満 (1928 - 2002)

火と土

signed *Toshimitsu Imai* and in Japanese *Imai Toshimitsu* (on the reverse)
dated and inscribed *Juillet 1958 Paris*, also dated in Japanese (on the reverse)

oil on canvas

89.2 x 116 cm.

Painted in 1958

£100,000-150,000

\$140,000-200,000

€120,000-170,000

PROVENANCE:

Galerie Stadler, Paris

Collection of Peter Gibbs, London

EXHIBITED:

December 1985 - April 1986: *Reconstructions: Avant-Garde Art in Japan 1945-1965*, The Museum of Modern Art, Oxford, and Fruitmarket Gallery, Edinburgh
April - May 1989: *Imai Toshimitsu ten: toho no hikari* (Imai Toshimitsu: A Retrospective 1950-1989), The National Museum of Art, Osaka and others
September 2001 - January 2002: *Through a Collector's Eye: Japanese Art after 1945*, The Museum of Modern Art, Gunma and The Museum of Art, Ehime

PUBLISHED:

Ichiro Hariu, *Gasshu, Imai Toshimitsu*, (Osaka, 1975), no. 44
Kazu Kaido, Ichiro Hariu et. al, *Reconstructions: Avant-Garde Art in Japan 1945-1965*, exhibition catalogue, Museum of Modern Art, Oxford, (Oxford, 1985), p. 59-60
Tokushu = Saikosei: Nihon no zenei 1945-1965 (Special Feature = Reconstructions: Avant-garde in Japan 1945-1965), in *Art Vivant*, edition 21, 1986, p. 56, 66-67
National Museum of Art, Osaka, ed., *Imai Toshimitsu ten: Toho no hikari* (Imai Toshimitsu, A Retrospective), exhibition catalogue, (Tokyo, 1989), cat. no. 39, p. 44
Shunroku Okudaira et. al, *Nihon bijutsukan* (The Art Museum of Japan), (Tokyo, 1997), p. 1102
Gian Carlo Calza, *IMAI*, (Milan, 1998), p. 89
The Museum of Modern Art, Gunma and The Museum of Art, Ehime, *Through a Collector's Eye: Japanese Art after 1945*, exhibition catalogue, (Japan, 2001), cat. no. 16, p. 37

Fire and Earth is a powerful work from this crucial and highly creative period of Toshimitsu Imai's life. Thick impasto of brown, blue, green, white and yellow (Earth) is covered in a violent dripping of red (Fire). This work appears to reverence the Chinese philosophy of the Five Phases (*Wu Xing*) which comprises fire, earth, water, metal and wood; a philosophy which could be used to explain a wide array of phenomena from the structure of the cosmos to the interaction of internal organs in early Chinese thought. Eschewing form and composition, Imai's passionate experimentation with the material of paint is evident - a characteristic of his work from this period, and one that he would continue to develop.





AN ARTIST IN PARIS: KUMI SUGAI

From his earliest exhibitions in Paris in the 1950s, Kumi Sugai was recognised as one of the major artists of his generation. He was born in Hyogo in 1919 and grew up in Osaka. Aged 8, his parents recognised his talent for painting and gave him an oil painting set the following year. After studying at Osaka School of Fine Arts, he joined the Hankyu Railway in 1937 and designed a number of posters in the advertising department, however painting remained his real interest.

Over his lifetime Sugai's painting underwent profound changes. Although he had experimented with oil painting at an early age, he began to hesitate between traditional Japanese painting (*nihonga*) and Western art. In order to explore this uncertainty in around 1947 he started to study *nihonga* under the traditional master Tei Nakamura (1900-1982). However within a year, he came to the conclusion that it was meaningless to differentiate *nihonga* from *yoga* (Western-style painting), and ceased his *nihonga* studies.

In 1948, Sugai met Jiro Yoshihara (1905-1972) and as a result of his advice attempted to achieve a new painting style that is a fusion of Japanese-style fine texture and Western avant-garde expressionism, however his early works were not highly appreciated in Japan. Disappointed with the muted reaction and in search of a new beginning, he decided to move to Paris in 1952. The lively international Paris art scene welcomed Sugai and in October 1953 he had signed a meagre contract with the dealer John Craven and a one-man exhibition at Galerie Craven was held six months later, sealing his destiny.

During 1950s Sugai created instinctive paintings with subjects derived from Japanese folklore – an anguished and wintery bestiary such as *The Bird*, 1954 (Private collection, Paris) and *The Devil*, 1955 in the collection of The National Museum of Modern Art, Tokyo, (go to: http://search.artmuseums.go.jp/search_e/records.php?sakuhin=11226), but also works of a similar nature with a human element, as represented by *Okina* (Old Man), 1956 (lot 7).

From the late 1950s to the early 1960s his work became increasingly non-representational and developed bolder lines and brushwork which can be associated with Japanese calligraphy. In addition the motifs were further simplified in the manner of a code or symbol. *Ame* (Rain), 1959 (lot 5) is from this period and the character for rain has been distorted into bold, coded shapes. In 1960, he held his first solo exhibition at Städtisches Museum Leverkusen, Schloss Morsbroich, Germany.

In 1960 he moved to the South side of Paris and acquired a Porsche car, which had a significant influence on his later work. From this point his style became focussed on the creation of form with a strong visual presence. Whilst the composition of his previous work had been somewhat outward, in the early 1960s his work became inward and concentrated, creating an energy in the centre of the canvas. As illustrated by *Diable Violet*, 1962 (lot 6) and *Chambre du Diable*, 1963 (lot 4), the central vertical lines are compressed by the surrounding, strong, bold lines, creating a kind of claustrophobia and charged tension one might associate with a devil or demon.

From around the mid-1960s, his work entered another significant phase with a dramatic change in style. These works were composed of clearly defined and rational forms with flat use of colour. Deeply inspired by a tension he felt driving his Porsche at high speed on the motorway, he expressed "dynamic tension" in his work, as opposed to the "static tension" of his previous work. His simplified, bright-colour paintings are clear and straightforward, just like the road signs that are instantly recognisable from a distance to give essential guidance. Works such as *7 Seconds Avant*, 1968 (lot 10) and *Parking dans Forêt au Soleil*, 1966 (lot 9) express a charged tension of travelling at high-speed along the motorway, followed by the warm glow of the sun on the forest once one has parked up at the end of the journey.

In 1967, he was badly injured in an accident in his Porsche and the after effects lasted for years. However he continued to produce the work associated with the motorway and even purchased a new Porsche car with even higher functionality the following year.

From around 1970, the composition of his works became even simpler. Precise circles and straight lines occupied him. His elimination of excess and what he felt was superfluous to requirement also affected his lifestyle which has been described as ascetic. He was known to have followed the same routine every day for more than 20 years without deviation; coffee and cheese for breakfast, spaghetti or a sandwich for lunch, and an exact portion of beef steak for dinner, so as not to waste time and energy on thinking what to eat each day.

From 1987 to 1991 Sugai produced work with stylised "S" characters. "S" was the initial of Sugai and to him also symbolised the curves of a motorway. He returned Japan in 1996 and passed away in Kobe the same year.

*4

KUMI SUGAI (1919 - 1996)

Chambre du Diable (Devil's Room)

菅井汲 (1919 – 1996)

鬼の部屋

signed and dated *Kumi Sugai '63* (lower left)

titled, signed and dated "*Chambre du Diable*", *Sugai, 1963* (on the reverse)

oil on canvas

162.2 x 130.2 cm.

Painted in 1963

£120,000-180,000

\$160,000-240,000

€140,000-210,000

PROVENANCE:

Christie's New York, *Contemporary Art Part II*, 7th November 1985, Lot 142; purchased by Kenzo Kagami

EXHIBITED:

1963: Galerie Creuzevault, Paris

2001 - 2002: *Through a Collector's Eye: Japanese Art after 1945*, The Museum of Modern Art, Gunma and The Museum of Art, Ehime

PUBLISHED:

Sugai Kumi sakuhin-shu (A Collection of Works by Kumi Sugai), (Tokyo, 1976), p. 205, no. 15

Jean-Clarence Lambert, *Sugai Kumi*, (Barcelona, 1993), cat. no. 47, p. 95

The Museum of Modern Art, Gunma and The Museum of Art, Ehime, *Through a Collector's Eye: Japanese Art after 1945*, exhibition catalogue, (Japan, 2001), cat. no. 28, p. 49



***5**

KUMI SUGAI (1919 - 1996)

Ame (Rain)

菅井汲 (1919 - 1996)

雨

signed and dated *Kumi Sugai '59* (lower right)

titled, dated and signed "*Ame*", 1959, *Sugai* (on the reverse)

oil on canvas

123 x 97 cm.

Painted in 1959

£80,000-120,000

\$110,000-160,000

€94,000-140,000



*6

KUMI SUGAI (1919 - 1996)

Diable violet (Violet Devil)

菅井汲 (1919 - 1996)

紫の鬼

signed *Sugai '62* (lower right)

signed, titled and dated "*Diable Violet*", *Sugai, 1962* (on the reverse)

oil on canvas

195 x 130 cm.

Painted in 1962

£120,000-180,000

\$160,000-240,000

€140,000-210,000

PROVENANCE:

Kootz Gallery, New York

Mrs Herbert C. Norris

EXHIBITED:

Makler Gallery, Philadelphia

1965: Philadelphia Museum of Art

2000: *Sugai Kumi ten*, Hyogo Prefectural Museum of Art

2001 - 2002: *Through a Collector's Eye: Japanese Art after 1945*, The Museum of Modern Art, Gunma and The Museum of Art, Ehime

PUBLISHED:

Jean-Clarence Lambert, *Sugai Kumi*, (Barcelona, 1993), cat. no. 34, p. 83

Hyogo Prefectural Museum of Art, Kobe, *Sugai Kumi ten*, exhibition catalogue, (Tokyo, 2000), cat. no. 36, p. 66

The Museum of Modern Art, Gunma and The Museum of Art, Ehime, *Through a Collector's Eye: Japanese Art after 1945*, exhibition catalogue, (Japan, 2001), cat. no. 26, p. 47





*7

KUMI SUGAI (1919 - 1996)

Okina (Old Man)

菅井汲 (1919 - 1996)

翁

signed *Kumi Sugai* (lower right)

signed, dated and titled *Sugai, '56, "Okina"* (on the reverse)

oil on canvas

146 x 114.2 cm.

Painted in 1956

£100,000-150,000

\$140,000-200,000

€120,000-170,000

EXHIBITED:

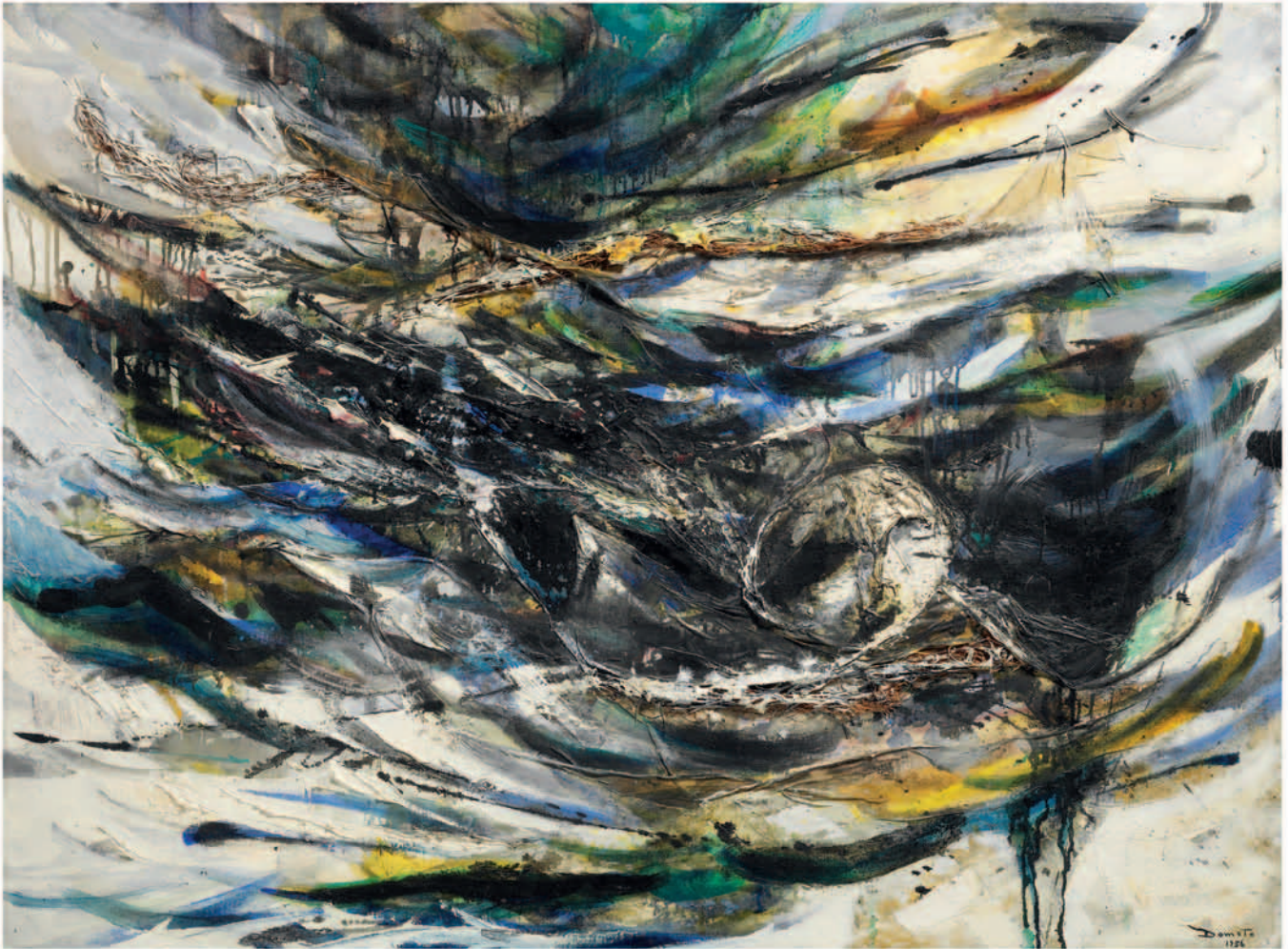
1957: Galerie H. Le Gendre, Paris

2001 - 2002: *Through a Collector's Eye: Japanese Art after 1945*, The Museum of Modern Art, Gunma and The Museum of Art, Ehime

PUBLISHED:

Sugai Kumi sakuhin-shu (A Collection of Works by Sugai Kumi), (Tokyo, 1976), p. 174, no. 6

The Museum of Modern Art, Gunma and The Museum of Art, Ehime, *Through a Collector's Eye: Japanese Art after 1945*, exhibition catalogue, (Japan, 2001), cat. no. 8, p. 29



*8

HISAO DOMOTO (1928 - 2013)

Peinture (Picture)

堂本尚郎 (1928 - 2013)

絵画

signed *Domoto* (lower right)

signed, dated and inscribed in Japanese and English *Domoto Hisao, Paris, 1956*
(on the reverse)

oil and mixed media on canvas

97 x 130 cm.

Painted in 1956

£70,000-90,000

\$93,000-120,000

€82,000-100,000

PROVENANCE:

Collection Rodolphe Stadler

EXHIBITED:

1987: *Domoto Hisao, 30 Years*, Seibu Art Museum, Tokyo

2001 - 2002: *Through a Collector's Eye: Japanese Art after 1945*, The Museum of Modern Art, Gunma and The Museum of Art, Ehime

PUBLISHED:

Seibu Museum of Art, *Domoto Hisao, 30 Years*, exhibition catalogue, (Tokyo, 1987), cat. no. 1

The Museum of Modern Art, Gunma and The Museum of Art, Ehime, *Through a Collector's Eye: Japanese Art after 1945*, exhibition catalogue, (Japan, 2001), cat. no. 17, p. 38

A contemporary of Toshimitsu Imai, Hisao Domoto was born in Kyoto and went on to study *Nihonga* (traditional style Japanese painting) at Kyoto Municipal Art School. He exhibited in the Nihonga section at *Nitten* in 1948-1954, winning the Grand Prix in 1951 and 1953. In 1955, he moved to Paris and started to paint in oil, having a one-man show at Galerie Stadler in Paris in 1957. Throughout the 1960s, 70s and 80s he exhibited widely in Europe, USA and Japan.

This work is amongst Domoto's earliest paintings in the style of *Art Informel*, however one can see he incorporated influences from his earlier training in traditional Japanese ink painting. A striking feature of this work is the wide range of applications of material to canvas; dynamically sweeping brushstrokes and drips, combined with heavily impasted areas of thick paint, along with the application of further three-dimensional elements - including gauze, creating a rhythmically-charged impression of dynamic flux.

For a similar work dated 1957 in the collection of The National Museum of Modern Art, Kyoto, go to:

http://search.artmuseums.go.jp/search_e/records.php?sakuin=156380



*9

KUMI SUGAI (1919 - 1996)

Parking dans Forêt au Soleil (Parking in the Forest in the Sunshine)

菅井汲 (1919 - 1996)
太陽の森のパーキング

signed, dated and titled Sugai 1966, *Parking dans Forêt au Soleil*
(on the reverse)

oil on canvas
169 x 130 cm.
Painted in 1966

£70,000-120,000

\$93,000-160,000
€82,000-140,000

EXHIBITED:

1969: *Kumi Sugai ten*, Tokyo Gallery
2001: *Invitation to Modern Art: 1960s and the Avant-garde in Japan*, Tottori Prefectural Museum
2001 - 2002: *Through a Collector's Eye: Japanese Art after 1945*, The Museum of Modern Art, Gunma and The Museum of Art, Ehime

PUBLISHED:

Tokyo Gallery, *Kumi Sugai ten*, (Tokyo, 1969), cat. no. A-3
Jean-Clarence Lambert, *Sugai*, (Barcelona, 1993), cat. no. 78, p. 136
The Museum of Modern Art, Gunma and The Museum of Art, Ehime, *Through a Collector's Eye: Japanese Art after 1945*, exhibition catalogue, (Japan, 2001), cat. no. 29, p. 50



***10**

KUMI SUGAI (1919 - 1996)

7 Seconds Avant (7 Seconds Before)

菅井汲 (1919 - 1996)

7秒前

signed *Sugai* (lower right)

signed, titled and dated *Sugai, 7 Seconds Avant, 1968* (on the reverse)

oil on canvas

146 x 114.2 cm.

Painted in 1968

£60,000-80,000

\$79,000-110,000

€70,000-93,000

EXHIBITED:

1969: *Kumi Sugai ten*, Tokyo Gallery

1970: *The 1970 Pittsburg International Exhibition of Contemporary Painting and Sculpture*, Department of Fine Arts, Carnegie Institute, Pittsburg
2001 - 2002: *Through a Collector's Eye: Japanese Art after 1945*, The Museum of Modern Art, Gunma and The Museum of Art, Ehime

PUBLISHED:

Tokyo Gallery, *Kumi Sugai ten*, (Tokyo, 1969), (illustrated in colour on the cover), cat. no. A-5

Sugai Kumi sakuhiin-shu (A Collection of Works by Sugai Kumi), (Tokyo, 1976), p. 189, no. 14

The Museum of Modern Art, Gunma and The Museum of Art, Ehime, *Through a Collector's Eye: Japanese Art after 1945*, exhibition catalogue, (Japan, 2001), cat. no. 31, p. 51

***11**

TOSHINOBU ONOSATO (1912 - 1986)

Untitled

オノサト・トシノブ (1912 - 1986)

無題

signed in Japanese *Onosato Toshinobu* and 1961 (on the reverse)

oil on canvas

45.1 x 52.6 cm.

Painted in 1961

£50,000-70,000

\$66,000-92,000

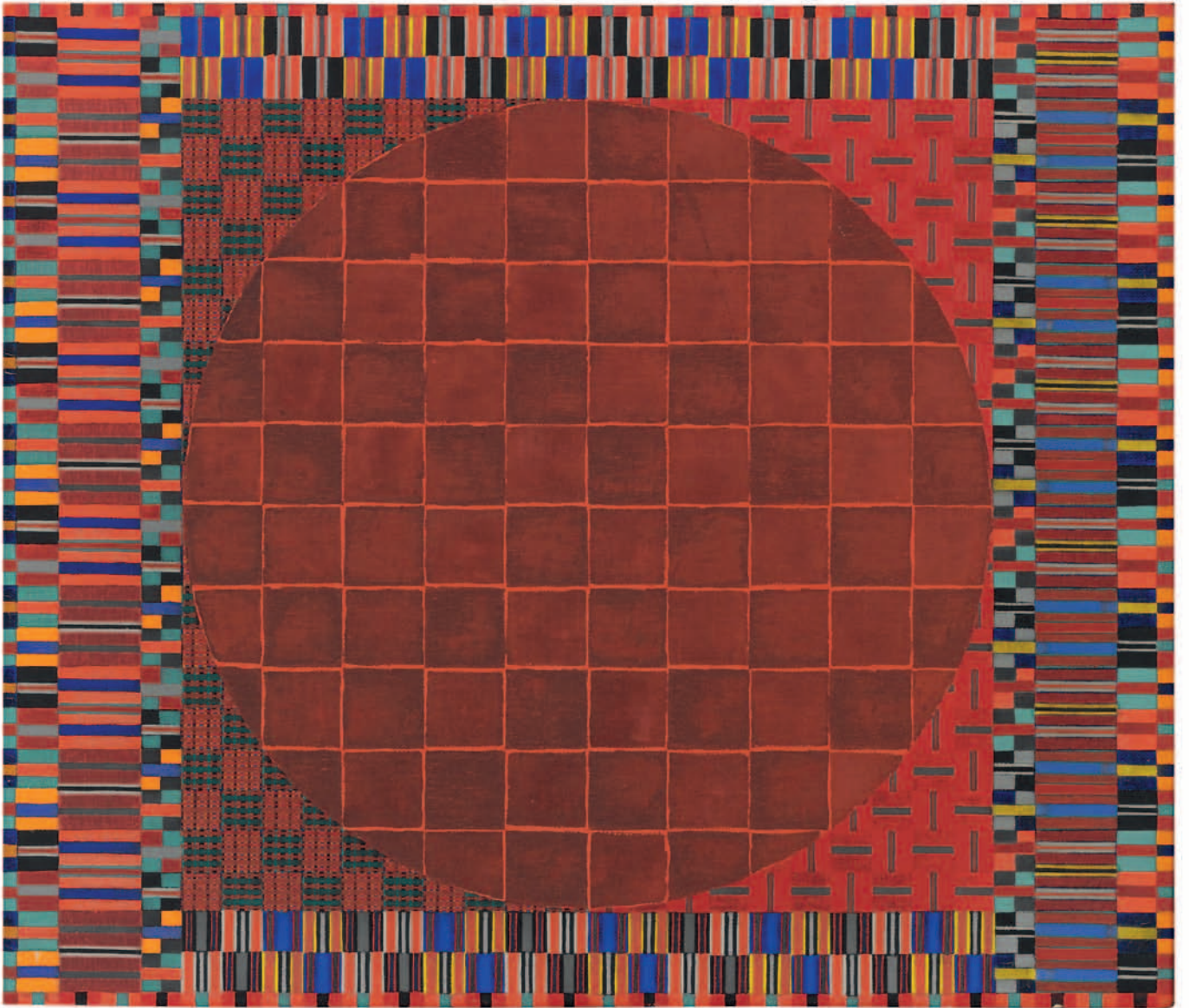
€59,000-81,000

EXHIBITED:

2001 - 2002: *Through a Collector's Eye: Japanese Art after 1945*, The Museum of Modern Art, Gunma and The Museum of Art, Ehime

PUBLISHED:

The Museum of Modern Art, Gunma and The Museum of Art, Ehime, *Through a Collector's Eye: Japanese Art after 1945*, exhibition catalogue, (Japan, 2001), cat. no. 56, p. 74



*12

MINORU KAWABATA (1911 - 2001)

Rouge Puissant (Loud Red)

川端実 (1911 - 2001)

強烈な赤

signed *M. Kawabata* (lower left)

oil on canvas

162 x 130 cm.

Painted in 1961

£50,000-80,000

\$66,000-110,000

€59,000-93,000

PROVENANCE:

Betty Parsons Gallery, New York

EXHIBITED:

1962: *31st Venice Biennale*, Venice

1975: *Kawabata Minoru ten*, Kanagawa Museum of Modern Art

1992: *Kawabata Minoru ten*, National Museum of Modern Art, Kyoto, and others

2001 - 2002: *Through a Collector's Eye: Japanese Art after 1945*, The Museum of Modern Art, Gunma and The Museum of Art, Ehime

PUBLISHED:

Works and Venues of the Venice Biennale, Bijutsu Techo [art handbook],

September Issue 1962, no. 209

Kanagawa Museum of Modern Art, *Kawabata Minoru ten*, exhibition catalogue, (Tokyo, 1975), cat. no. 15

National Museum of Modern Art, Kyoto, *Kawabata Minoru ten*, exhibition catalogue, (Japan, 1992), cat. no. 9

Harumi Miwa, ed., *The Venice Biennale: 40 years of Japanese participation*, (Tokyo, 1995), p. 90

The Museum of Modern Art, Gunma and The Museum of Art, Ehime, *Through a Collector's Eye: Japanese Art after 1945*, exhibition catalogue, (Japan, 2001), cat. no. 24, p. 46

Minoru Kawabata is one of a handful of Asian artists considered part of the New York School of Abstract Expressionism. Born in Tokyo in 1911, he started as a figurative painter and achieved some success, but it was not until after the Second World War that he went on to develop into an abstract artist creating highly original paintings with a strong sense of colour and composition. In 1950 he became a professor of art at Tama University of Fine Arts, Tokyo, where he taught for five years. However in 1958 he moved to New York and became a contract artist with the Betty Parsons Gallery the same year, having quickly become associated with the New York Abstract Expressionists. His work *Rhythm Brown* was awarded the individual honour award at the second *Guggenheim International Award* in 1958 and was displayed alongside *Work - Yellow* by Takeo Yamaguchi (1902-1983). Exhibitions of his work followed, including those at the Venice Biennale, Italy, Tokyo Gallery, Tokyo, The Museum of Modern Art, Kyoto and the Museum of Modern Art, Kamakura.

Rouge Puissant was exhibited at the Venice Biennale in 1962 alongside works by Kumi Sugai and Ryokichi Mukai and typifies Kawabata's brilliant use of colour alongside his exploration of abstraction as a form of self-expression. With strong, multidirectional and hurried brushwork, red has been layered upon red which envelops almost the entire canvas, but which is counterbalanced by an abstract white form that has been allowed to drip downwards towards the floor.





■*13

SHUSAKU ARAKAWA (1936 - 2010)

Untitled

荒川修作 (1936 - 2010)

無題

signed and dated S. Arakawa 1963 (lower right)

coat hanger and oil on canvas

230.5 x 160.5 cm.

Painted in 1963

£100,000-150,000

\$140,000-200,000

€120,000-170,000

PROVENANCE:

Galerie Alfred Schmela, Dusseldorf

EXHIBITED:

1969: *Ars 69 Helsinki*, The Ateneum Art Museum, Helsinki

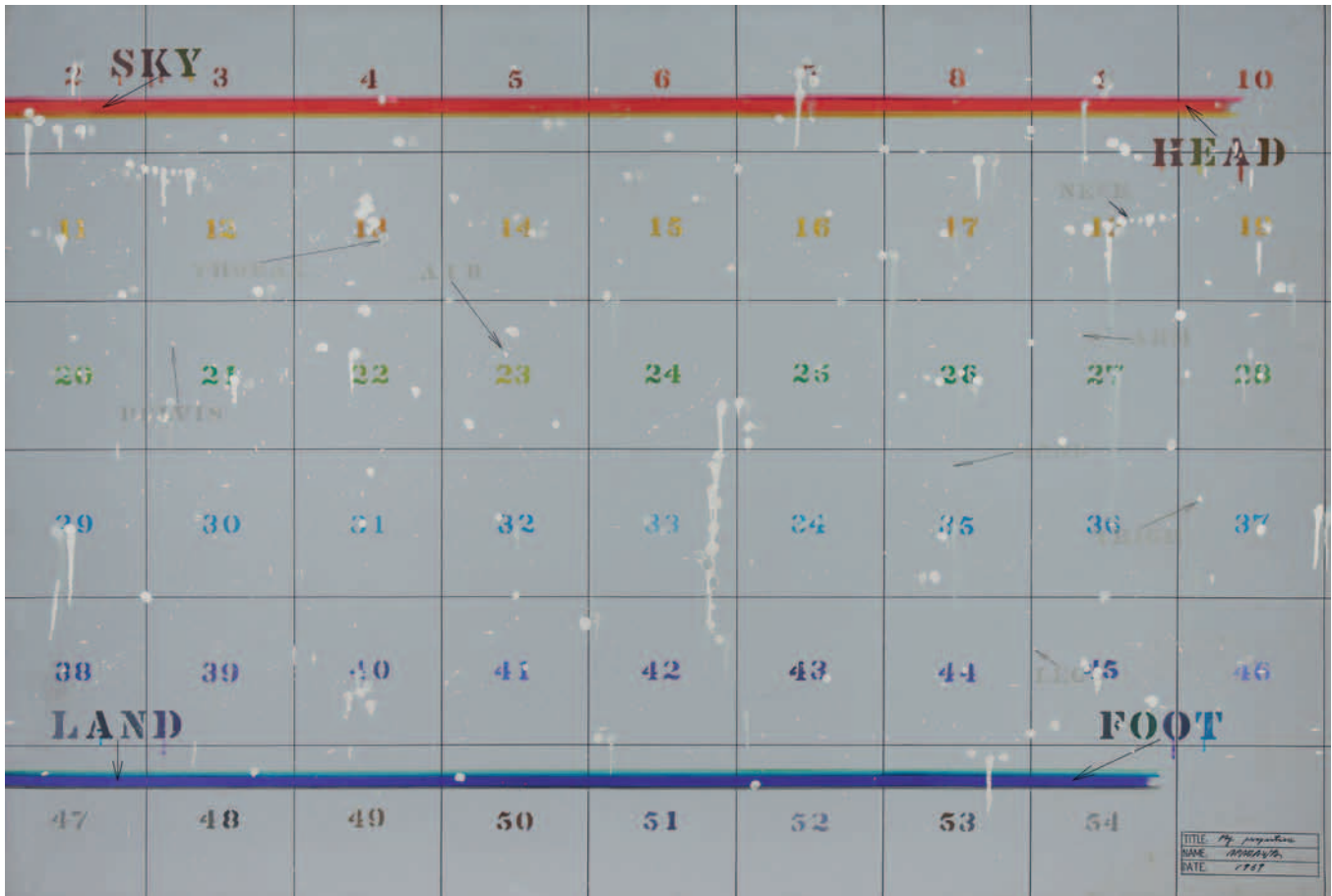
2000 - 2001: *Arakawa Shusaku Tokubetsu tenji* (Special Exhibition), The Museum of Modern Art, Gunma,

2001 - 2002: *Through a Collector's Eye: Japanese Art after 1945*, The Museum of Modern Art, Gunma and The Museum of Art, Ehime

PUBLISHED:

The Ateneum Art Museum, *Ars 69 Helsinki*, exhibition catalogue, (Helsinki, 1969), no. 3

The Museum of Modern Art, Gunma and The Museum of Art, Ehime, *Through a Collector's Eye: Japanese Art after 1945*, exhibition catalogue, (Japan, 2001), cat. no. 71, p. 87



***14**

SHUSAKU ARAKAWA (1936 - 2010)

My Properties

荒川修作 (1936 - 2010)

My Properties

titled, signed and dated *My Properties*, Arakawa, 1969 (lower right)

signed, titled, dated and inscribed Arakawa, (*My Properties*), 1969, New York (on the reverse)

synthetic polymer paint, felt-tipped pen, ink and pencil on canvas
125 x 185 cm.

Painted in 1969

£70,000-90,000

\$93,000-120,000
€82,000-100,000

PROVENANCE:

Galleria Schwarz, Milan
Galleria Milano, Milan

EXHIBITED:

18th February - 8th April 1973: Comune di Ferrara, Palazzo dei Diamanti,
Direzione Gallerie Civiche d'Arte Moderna, Ferrara, Italy

Shusaku Arakawa's work has entered many museum collections including The National Museum of Modern Art, Tokyo and The National Museum of Art, Osaka. A work titled *The Portrait of Mr. M*, 1967, is in the collection of The Museum of Modern Art, New York (MOMA), go to: <http://www.moma.org/collection/works/146952?locale=en>

***15**

KENZO OKADA (1902 - 1982)

A Hut

岡田謙三 (1902 - 1982)

小屋

signed *Kenzo Okada* (lower left)

oil on canvas

181.6 x 176.5 cm.

Painted in 1968

£50,000-80,000

\$66,000-110,000

€59,000-93,000

PROVENANCE:

Betty Persons Gallery, New York

EXHIBITED:

1969: *Kenzo Okada Paintings*, Betty Persons Gallery, New York

1989: *Okada Kenzo ten*, The Museum of Modern Art, Toyama, and others

2001 - 2002: *Through a Collector's Eye: Japanese Art after 1945*, The Museum of Modern Art, Gunma and The Museum of Art, Ehime

PUBLISHED:

The Museum of Modern Art, Toyama, *Kenzo Okada*, exhibition catalogue, (Japan, 1989), cat. no. 78

The Museum of Modern Art, Gunma and The Museum of Art, Ehime, *Through a Collector's Eye: Japanese Art after 1945*, exhibition catalogue, (Japan, 2001), cat. no. 22, p. 44

Kenzo Okada is among the group of Japanese artists that relocated to New York during the 1950s and 1960s, arriving there himself in 1950. Each artist took their own path, with many striving for pure abstraction, however Okada set a precedent for combining Japanese traditions with American abstract trends. Subtly incorporating elements of Japanese culture such as 17th century screen painting and Zen Buddhism, his work evokes the natural world through thoughtfully composed form and muted palette. *A Hut*, 1968, typifies his oeuvre; quiet, poetic, even meditative - subtle blocks of muted colour drawn from nature, with a geometric form gently hovering within the suggested landscape.

Okada quickly established himself as an integral member of the American art scene and from 1953 he had eleven solo exhibitions at Betty Parsons Gallery, was a US representative at the 1955 Sao Paulo Biennial, and exhibited at the Japanese Pavilion at the 1958 Venice Biennale. His work is in many museum collections including the Guggenheim, New York (go to: <https://www.guggenheim.org/artwork/3313>) and The National Museum of Modern Art, Kyoto (go to: http://search.artmuseums.go.jp/search_e/records.php?sakuhin=156136). He died on 25th July, 1982, in Tokyo.



*16

AY-O (B. 1931)

Rainbow Landscape B

龔嘔 (1931 -)

Rainbow Landscape B

signed and dated '64 - '67, AY-O (lower right)

oil on canvas

196 x 149 x 16 cm.

Painted in 1964-67

£100,000-150,000

\$140,000-200,000

€120,000-170,000

Ay-O, whose eccentric name is written with two obscure Chinese characters which translate as 'cloud' and 'nausea', was in fact born named Takao Iijima in 1931 in Ibaraki Prefecture. He was active as an artist in Japan during the 1950s and attracted attention for his brightly-coloured oil paintings. In 1958 he moved to New York, coincidentally the same year as Minoru Kawabata and Yayoi Kusama. In 1963 he became a member of the Fluxus movement which was founded in 1961 and largely active in New York and West Germany, but is remarkable for the central presence of a number of artists from Japan, including Yoko Ono, Takako Saito and Ay-O. He started to use objects in order to establish dialogues with the viewer that can be perceived through the senses. His 'finger boxes' involved the insertion of a finger into a hole in the side of a box to feel a material concealed inside (such as beads, hair, nails, sponges), thereby breaking free from the confines of the canvas. He was also known for his performance events when he was active in Fluxus.

During the mid-1960s he rejected the concept of creating work containing lines, instead developing his 'rainbow' works which are entirely filled with the colours of the spectrum and are completely devoid of defined outlines. In some examples there can be up to 190 gradations of colour. *Rainbow Landscape B*, offered here, is a rare work from this period and is his rainbow in its purest form. Ay-O's obsession with the rainbow was expressed in a variety of genres including prints, paintings and installations, and still continues to the present day.

Ay-O represented Japan at the Venice Biennale in 1966 and at the São Paulo Biennale in 1971 and his work has entered numerous museum collections.

For a finger box (*Finger Box*, 1964) in the collection of MOMA, New York, go to: <http://www.moma.org/collection/works/128028?locale=en>

For a rainbow work from the same period as *Rainbow Landscape B* in the collection of The National Museum of Modern Art, Tokyo, go to: http://search.artmuseums.go.jp/search_e/records.php?sakuhin=4787



Zenzo Sakamoto was born in Kumamoto Prefecture, Kyushu, in 1911. He studied *yoga* (Western-style painting) at Teikoku Art School in Tokyo from 1931 to 1934. After serving in the military from 1935 to 1946, he returned Kumamoto and devoted himself to painting still lifes. In 1949, he became a member of *Dokuritsu bijutsu kyokai* (Independent Art Association) and his works were exhibited regularly in *Dokuritsu-ten* (Independent Art Association exhibitions).

Sakamoto visited Europe from 1957 to 1959. The strong presence and solid construction of European architecture inspired the artist, and his painting style changed, becoming simpler and abstract. After returning to Kumamoto, he continued to produce abstract paintings but also incorporating elements of Japanese culture and climate. He started to use various shades of grey, the colour for which the artist would become known. Muted tones of white, grey and black create a deep and quiet ambience in his works. He was awarded twice at the *Dokuritsu-ten* in 1965 and 1967.

Sakamoto's works were exhibited in numerous solo and group exhibitions including *Sakamoto Zenzo ten* at Kumamoto Prefectural Museum of Art in 1985 and a retrospective exhibition *Zenzo Sakamoto* at Nerima Art Museum in Tokyo from 1997-98. About 500 works are housed in Sakamoto Zenzo Museum of Art in Kumamoto today and other works have also entered various museum collections including Kumamoto Prefectural Museum of Art and Fukuoka Art Museum. For a work titled *Solidarity*, 1967 in The National Museum of Modern Art, Tokyo, go to:
http://search.artmuseums.go.jp/search_e/records.php?sakuhin=5070

*17

ZENZO SAKAMOTO (1911 - 1987)

Kochiku (Construction)

坂本善三 (1911 - 1987)

構築

signed and dated *Zenzo*, '61-62 (lower left)

oil on canvas

162.5 x 130.5 cm.

Painted in 1961-62

£50,000-70,000

\$66,000-92,000

€59,000-81,000

EXHIBITED:

1965: 33rd Independent Exhibition (*Dokuritsu ken*), Tokyo Metropolitan Art Museum

1985: *Sakamoto Zenzo ten*, Kumamoto Prefectural Museum of Art

PUBLISHED:

Kumamoto Prefectural Museum of Art, *Sakamoto Zenzo ten*, exhibition catalogue, (Japan, 1985)



***18**

ZENZO SAKAMOTO (1911 - 1987)

Work 1 (Form)

坂本善三 (1911 - 1987)

作品1 (形)

signed and dated *Zenzo, 65* (lower right)

oil on canvas

162 x 130.5 cm.

Painted in 1965

£50,000-70,000

\$66,000-92,000

€59,000-81,000

EXHIBITED:

1965: 33rd Independent Exhibition (*Dokuritsu ken*) (awarded the Kojima Prize), Tokyo Metropolitan Art Museum and others

1985: *Sakamoto Zenzo ten*, Kumamoto Prefectural Museum of Art

1997 - 1998: *10 Year Anniversary Exhibition, Sakamoto Zenzo Exhibition*, Nerima Art Museum, Tokyo and others

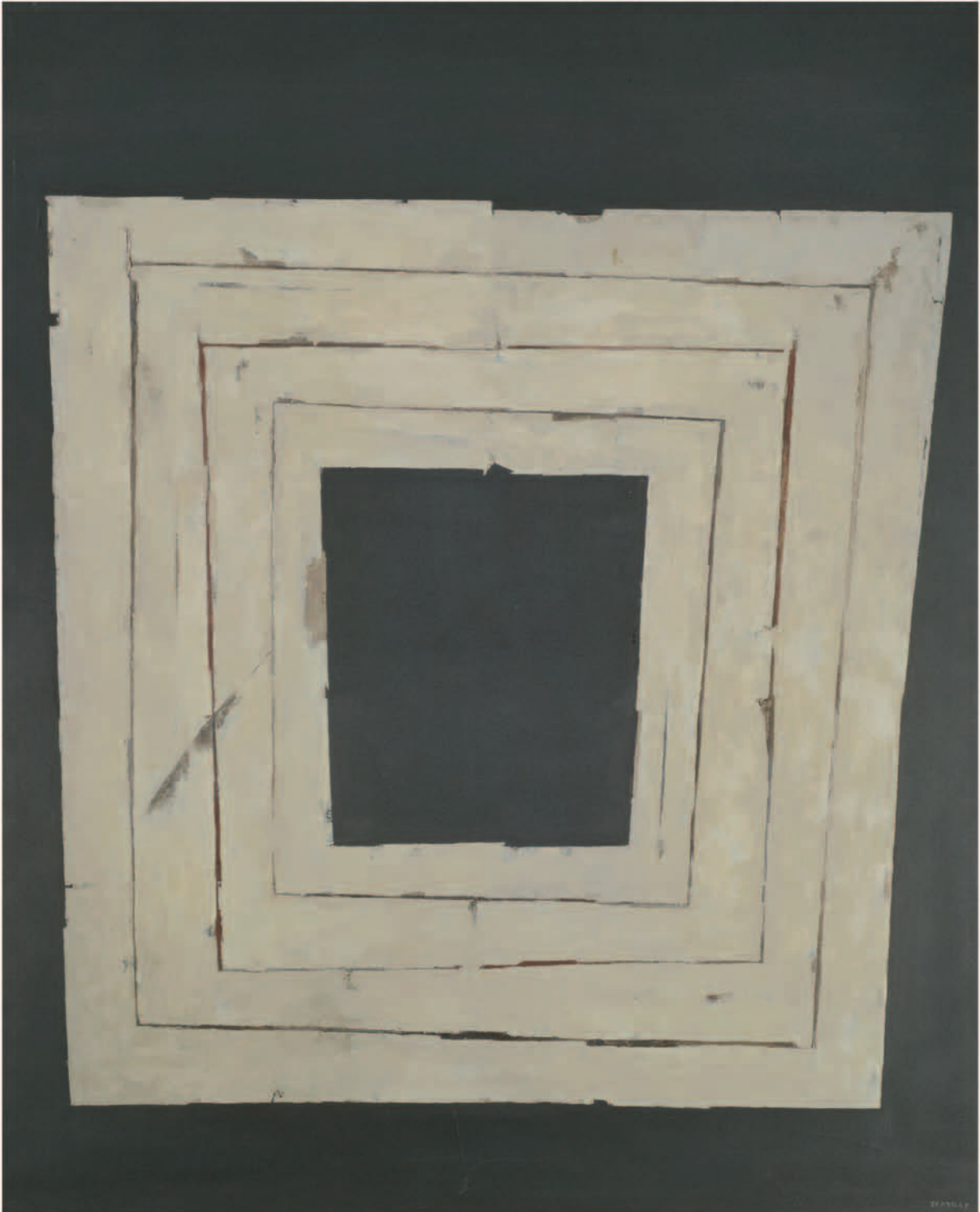
2001 - 2002: *Through a Collector's Eye: Japanese Art after 1945*, The Museum of Modern Art, Gunma and The Museum of Art, Ehime

PUBLISHED:

Kumamoto Prefectural Museum of Art, *Sakamoto Zenzo ten*, exhibition catalogue, (Japan, 1985), cat. no. 33

Sakamoto Zenzo sakuhin shu (Sakamoto Zenzo Works 1962-1976), (Tokyo, 1976), no. 14

The Museum of Modern Art, Gunma and The Museum of Art, Ehime, *Through a Collector's Eye: Japanese Art after 1945*, exhibition catalogue, (Japan, 2001), cat. no. 59, p. 77



***19**

SOFU TESHIGAHARA (1900 - 1979)

Myokan

勅使河原蒼風 (1900 - 1979)

妙観

sealed So (lower right)

folding screen, ink on paper

172.5 x 360 cm.

Painted circa 1968

£25,000-30,000

\$33,000-39,000

€30,000-35,000

In the Far Eastern tradition calligraphy and therefore the brushstroke is believed to be an “imprint of the mind” - a visual sign of the artist’s psychological, spiritual and intellectual state of being. With a long history dating back three millennia, up to the early 20th century it was generally believed that this venerable art could not be “modernised”. However, Tenrai Hidai (1872-1933) who saw the potential for change founded the Calligraphy Art Society in 1933, which later evolved into the postwar avant-garde calligraphy movement.

Although not a member of the influential calligraphic group *Bokujin-kai* (Ink Human Society) founded in 1952, Sofu Teshigahara was an important independent avant-garde artist working in traditional media. As well as practicing avant-garde calligraphy, he was the headmaster of the Sogetsu school of experimental *ikebana* (flower arrangement). During the 1950s under his direction the Sogetsu Art Centre became an important venue for research and display of experimental *ikebana*, as well as staging lectures and demonstrations by visiting artists such as Robert Rauschenberg, Yoko Ono and John Cage. In the autumn of 1957 the French critic-dealer Michel Tapié visited Japan to promote the *Informel* movement and in the process added Japanese artists including the Gutai group and Sofu Teshigahara to his *Informel* register.





***20**

YAE ASANO (1914 - 1996)

Work

浅野弥衛 (1914 - 1996)
作品

signed and dated *Yae Asano '75* (lower right)
oil on canvas
96.5 x 145.5 cm.
Painted in 1975

£20,000-30,000

\$27,000-39,000
€24,000-35,000

PROVENANCE:

Sakura Gallery, Nagoya

EXHIBITED:

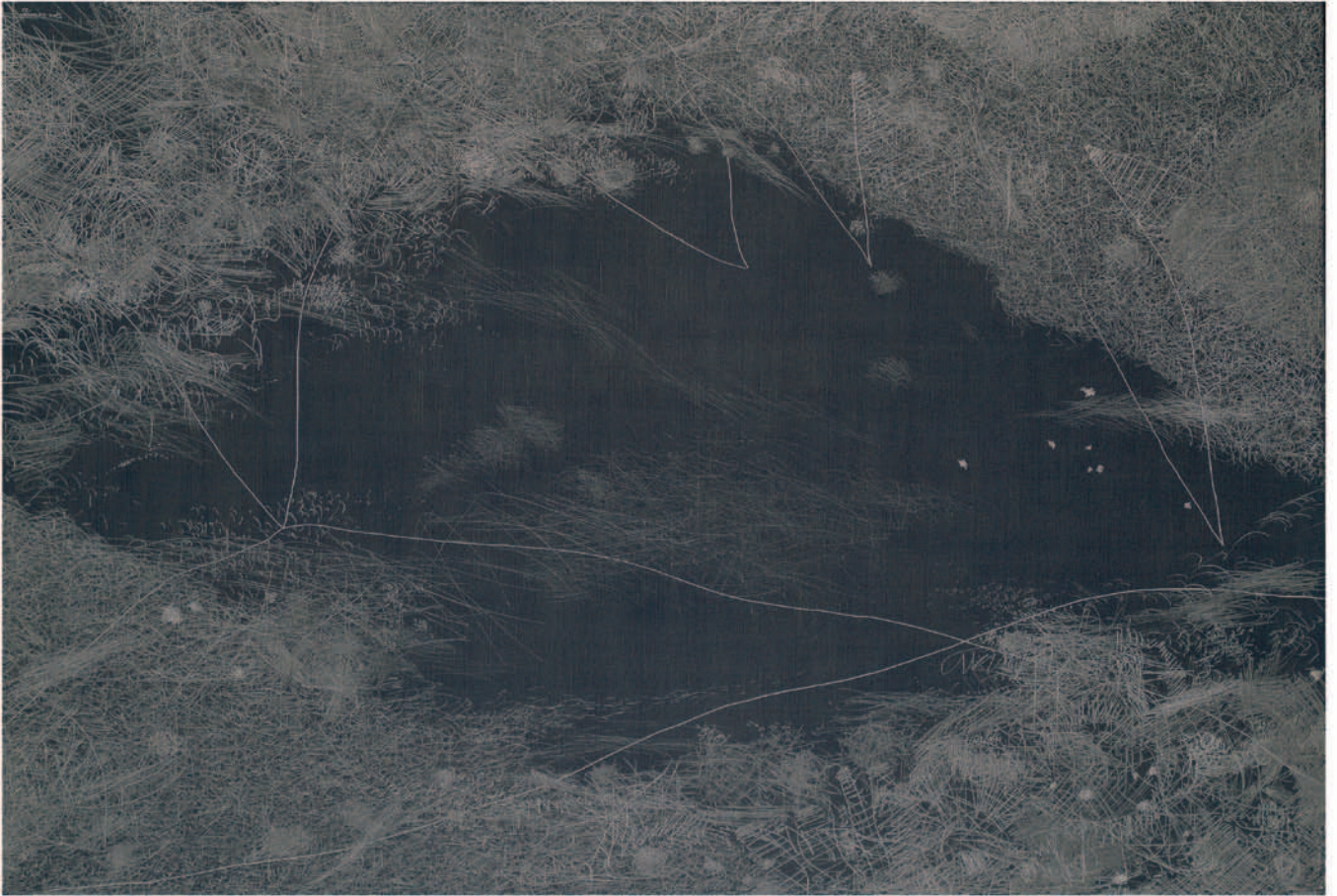
2001 - 2002: *Through a Collector's Eye: Japanese Art after 1945*, The Museum of Modern Art, Gunma and The Museum of Art, Ehime

PUBLISHED:

The Museum of Modern Art, Gunma and The Museum of Art, Ehime, *Through a Collector's Eye: Japanese Art after 1945*, exhibition catalogue, (Japan, 2001), cat. no. 65, p. 81

Asano was born in Suzuka, Mie Prefecture, in 1914. After graduating from high school, he joined army from 1932 and was sent to Manchuria for one year. In 1933, returning to Japan, he started to paint abstract works, having been influenced by Riichi Noda (1907-1987), a poet and art critic who lived next door.

Largely self-taught, he developed his own unique abstract style free from conventional values that might come from an academic training. In 1957 he started to produce works using *hikkaki* (scratching) method where he applied multiple paint layers, then scratched into the top surface before it dried, producing intricate designs. Rhythmic lines produce a lyrical and contemplative composition. For a similar work in The National Museum of Modern Art, Kyoto, (*Untitled*, 1975) (go to: http://search.artmuseums.go.jp/search_e/records.php?sakuhin=155828). His work has also entered many museum collections including The National Museum of Modern Art, Tokyo, Aichi Prefectural Museum of Art, Mie Prefectural Art Museum and The Museum of Modern Art, Toyama.



***21**

TATSUOKI NAMBATA (1905 - 1997)

Étude (Study)

難波田龍起 (1905 - 1997)

エチュード

signed and dated *Nambata 1961* (lower left)

titled and signed in Japanese *Echudo, Nambata Tatsuoki*, and dated *Showa sanjuroku nen ni gatsu nijuni nichi*

(22nd February, 1961) (on the reverse)

oil and enamel on canvas

80.5 x 100 cm.

Painted in 1961

£20,000-30,000

\$27,000-39,000

€24,000-35,000

PROVENANCE:

Galerie Tokyo Humanité

Tatsuoki Nambata started to paint in the late 1920s after meeting the older artist Kotaro Takamura (1883-1956), who became his master. Interested in literature and philosophy, the young Nambata was inspired by the art of ancient Greece and created paintings incorporating motifs from this country and period. The Second World War brought great upheaval in Japan, however an end to war in 1945 brought peace and an artistic regeneration. At that time Nambata was struck by the rapid post-war re-building of Tokyo stating "The inorganic beauty of iron beams and iron reinforcing rods sprouting to pierce the sky in the Tokyo of the postwar reconstruction period struck me as something very novel, and their straight lines moved me toward a new direction in my art."¹

He went on to absorb influences from *Art Informel* and abstract expressionism, creating his own unique and lyrical style. *Étude*, 1961, presented here - clearly demonstrates his approach to abstract painting. His method involved first drawing lines on canvas in charcoal, over which he applied and re-applied paint in multiple layers, sometimes working with the original lines and drawing them into the final layer, and sometimes not.

Tatsuoki Nambata's work has entered many museum collections, including The National Museum of Modern Art, Tokyo and The National Museum of Modern Art, Kyoto.

1. *Nambata Tatsuoki-ten* (Today's Artists: An Exhibition of Tatsuoki Nambata), exhibition catalogue, The National Museum of Modern Art, Tokyo, (Tokyo, 1987), p. 121



***22**

LEE UFAN (B. 1936)

From Point

李禹煥 (1936 -)
点より

signed *L. Ufan '79* (lower right)
oil paint and mineral pigment on canvas
90.7 x 72.5 cm.
Painted in 1979

£200,000-250,000

\$270,000-330,000
€240,000-290,000

Outstanding artists, regardless of whether the circumstances are favourable or adverse, always find ways of challenging themselves and finding new creative directions.

As a child, Lee was educated in traditional East Asian philosophy - the intrinsic element that later came to define his artistic success. After establishing himself as a key theorist and artist of the Mono-ha in the 1960s, he gained insight into the interactive nature of media, subject matter, and surrounding spaces. For three months in 1971, Lee exhibited and travelled in Europe, during which time he came across works by Lucio Fontana and Yves Klein in Paris, while engaging intellectually with other artists and philosophers. From these experiences he drew the conclusion that art should be a means of connecting the self and the outside world, empowered by reasonably limiting the creator's or artist's ego. This concept, together with the notion of 'repetition of the infinite,' gave birth to the pivotal series in Lee Ufan's career - *From Point* and *From Line*.

Here the repetition of the point is not just a geometric figure or pattern - it has become a living, organic entity, possessing a rhythmic motion and its own direction, from which derives the natural grace of its interrelation and resonance with the outside world. In executing *From Point*, Lee loaded his brush with pigment and dabbed, each time drawing the brush down and to the left and stopping abruptly. The action was then repeated moving left to right, until no more paint was left on the brush. The points gradually disappear, marking their existence, and from the order and regularity of their trajectories he derives a richly layered and boundless universe.





ORDER AND CHAOS: TADASHI KAWAMATA

Responding to the extreme reduction of artistic manipulation of the Mono-ha movement in the 1970s, Kawamata's intensely interactive works address concepts of order and chaos. His projects have taken place all over the world and range from large-scale site-specific installations that envelop actual buildings with derelict lumber to more intimate interior constructions. Kawamata challenges the notion of stability by confronting the viewer with ordinary materials used in an extraordinary fashion.

Born in Hokkaido in 1953, aged 28 Kawamata Tadashi was selected to exhibit at the Venice Biennale and has gone on to participate to high acclaim in other international exhibitions including Documenta and Art Basel. He is currently a professor of the École Nationale Supérieure des Beaux-Arts, Paris. For details and images of many projects go to: <http://www.tk-onthetable.com/newfiles/act.html>

*23

TADASHI KAWAMATA (B. 1953)

Hien-so, Kyoto B-1

川俣正 (1953 -)

Hien-so, Kyoto B-1

balsawood, acrylic and pencil on plywood

81 x 122 x 15 cm.

Executed in 1988

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

Annely Juda Fine Art, London

Hien-so was a project realised in Imakumano, Higashiyama, Kyoto in July - August 1988 and measured 180 feet wide by 197 feet deep and was 36 feet high.



***24**

TADASHI KAWAMATA (B. 1953)

Model for *Project Work, Saitama* and two preparatory drawings

川俣正 (1953 -)

Project Work in Saitama のための模型と設計図

the drawing signed in Japanese *Kawamata Tadashi*, titled *Project Work in Saitama, plan* (on the reverse)

plywood, balsawood and acrylic on plywood (model)

ink and colour on paper (drawings)

102 x 157 x 73 cm.

Executed in 1983

(3)

£15,000-20,000

\$20,000-26,000

€18,000-23,000

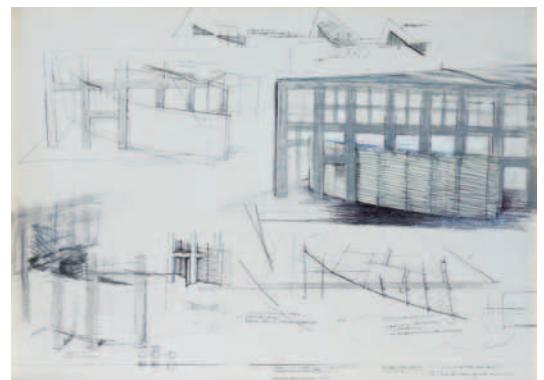
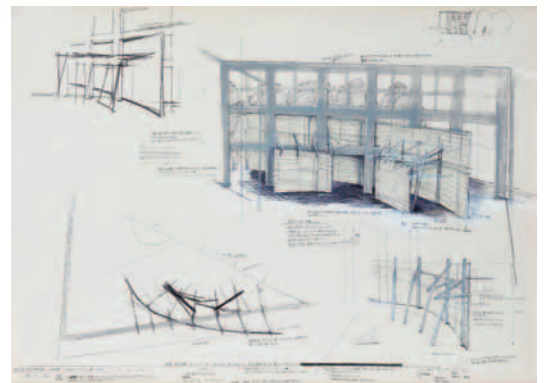
EXHIBITED:

February-March 1983: The Museum of Modern Art, Saitama

PUBLISHED:

The Museum of Modern Art, Saitama, *Shape and Spirit in Wood Works*, (Saitama, 1983), cat. no. 8

Project Work, Saitama was realised during the exhibition *Shape and Spirit in Wood Works*, at the Museum of Modern Art, Saitama in 1983, and was based on this model and drawings. The project occupied the entrance of the museum and was dismantled following the exhibition.



■*25

KENSHI YAMAKURA (B. 1956)

A Bride and Pigman

山倉研志 (1956 -)

豚と花嫁

signed and dated 82.10 Kenshi Yamakura (on the reverse)

acrylic, synthetic resin and collage on panel, and figure

210 x 363 x 18 cm. (the painting)

41 x 180 x 85 cm. (the figure)

Executed in 1982

(2)

£40,000-80,000

\$53,000-110,000

€47,000-93,000

EXHIBITED:

1984: *Dai 20 kai kyo-no sakka-ten "men" o meguru hyogen no genzai* (The 20th Artists Today Exhibition: Contemporary Expression concerning Plane and Surface), Yokohama Civic Art Gallery, Kanagawa

1986: TAMA VIVANT '86 "tokehajimeta, sakuin (Index starting to melt)", the Hachioji campus of Tama Art University, Tokyo and others

2001 - 2002: *Through a Collector's Eye: Japanese Art after 1945*, The Museum of Modern Art, Gunma and The Museum of Art, Ehime

PUBLISHED:

Bijutsu Shuppan sha ed., *Tokushu Gendai bijutsu no shinsedai to nyu-sutairu* (Featuring the new generation and new style of contemporary art) in the monthly art magazine *Bijutsu Techo* (art handbook), issue no. 508 (Tokyo, March 1983), p. 83

Kawasaki IBM Civic Cultural Gallery ed., *Yamakura Kenshi ten* (Kenshi Yamakura exhibition), exhibition catalogue, (Kawasaki, 1992)

Arata Tani, *Kaiten suru hyosho - gendai bijutsu datsu-posutomodan no shikaku* (Rotating representation - modern art, vision angle of de-postmodern), (Tokyo, 1992), p. 56

The Museum of Modern Art, Gunma and The Museum of Art, Ehime, *Through a Collector's Eye: Japanese Art after 1945*, exhibition catalogue, (Japan, 2001), cat. no. 97, p. 114

Kenshi Yamakura was born in Chiba Prefecture in 1956. He graduated Kyoto Seika College in 1978 followed by *B-zemi* Learning System of Contemporary Art in 1981. He incorporated life-size figures modelled on his own body into his works, decorating them with vivid colours and bold brushwork. In 1982, at the exhibition *Katachi-e Katachi-kara* [To shape, from shape] at Muramatsu Gallery in Tokyo, he painted himself with the same paint as an accompanying painting, lay on the floor in front of the painting, and presented it as a performance work. At a solo exhibition at the same gallery in 1987, he also incorporated not only a model of his body but also other three-dimensional objects such as bicycles, chairs and tree branches. After these three-dimensional paintings, he changed his painting style to flat, two-dimensional works. However, he is continuously pre-occupied with body and space in his art.

Yamakura's work has been exhibited:

1986: *Scene of Contemporary Japanese Art 3: The New Generation*, Miyagi Museum of Art

1989: *Maboroshi no Yamamura korekushon ten* (The Legendary Yamamura Collection), Hyogo Prefectural Museum of Modern Art

1996: *Sengo-bijutsu no danmen ten Hyogo-kenritsu-bijutsukan-shozo Yamamura korekushon kara* (Arts from Yamamura Collection in Hyogo Prefectural Museum of Modern Art), Chiba City Museum of Art





***26**

SHOKO MAEMOTO (B. 1957)

The Story of HOUJU

前本彰子 (1957 -)
宝珠物語

sealed Sho (lower right)
signed Shoko Maemoto, titled and dated *Houju Monogatari '85* (on the reverse of left panel)
acrylic on panel (triptych)
162 x 390 x 6.5 cm.
Painted in 1985

(3)

£30,000-60,000

\$40,000-79,000
€35,000-70,000

EXHIBITED:

1983: *Rinkai geijutsu: '83-nen no iso-ten* (The critical point in art: exhibition of '83 phase), Muramatsu Gallery, Tokyo
1986: ART in FRONT '86, *Seikimatsu geijutsu no saizensen* (the front line of fin-de-siècle art), Aoyama Spiral Garden, Tokyo
2001 - 2002: *Through a Collector's Eye: Japanese Art after 1945*, The Museum of Modern Art, Gunma and The Museum of Art, Ehime

PUBLISHED:

Gallery Kobayashi, *THE EIGHTIES 80 nendai no bijutsu* (Art in the 80s), (Tokyo, 1990), p. 88-89
Shoko Maeda, *Issho ni iko paradaisu* (Let's go to Paradise Together), (Tokyo, 1992), p. 86-87
The Museum of Modern Art, Gunma and The Museum of Art, Ehime, *Through a Collector's Eye: Japanese Art after 1945*, exhibition catalogue, (Japan, 2001), cat. no. 98, p. 115

Shoko Maemoto was born in Ishikawa Prefecture in 1957. She graduated from Kyoto Seika College in 1980 followed by *B-zemi* Learning System of Contemporary Art in 1982. Resisting the general concept that only oil on canvas can be called "art," she started to produce her own unique works in relief with applied materials including paper-mâché, marbles, beads, mirrors and sequins. Later she incorporated friends, artists and musicians into her work in a story-like manner. Key motifs are nude female figures richly decorated with patterns, masks and dresses, surrounded by explosions of vivid designs and colours.

Her work has been exhibited both in Japan and internationally including:

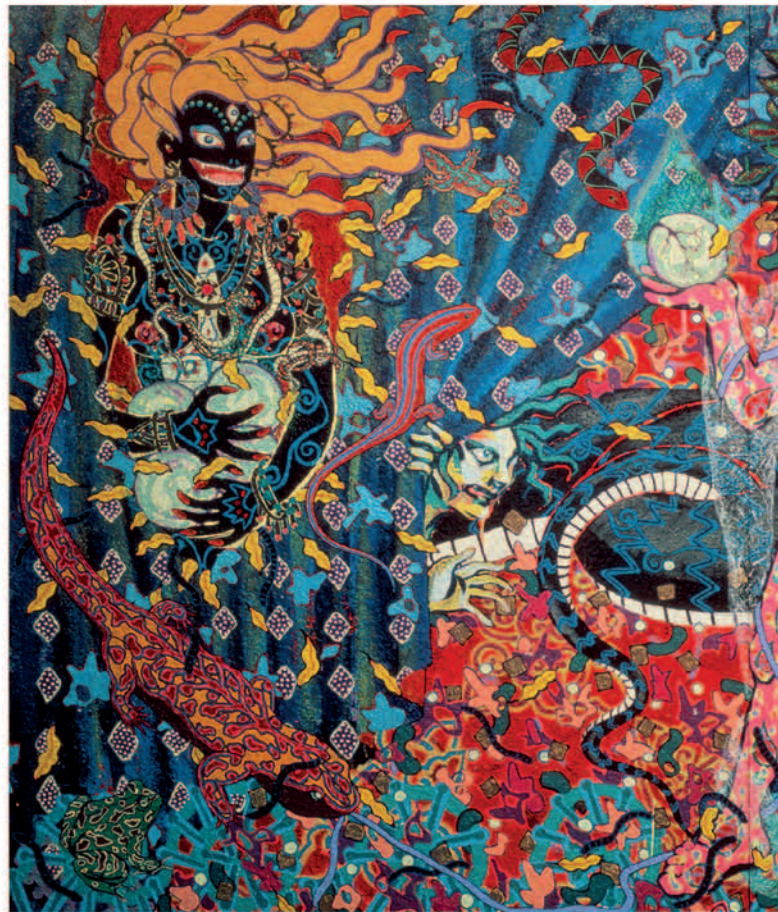
1984: 5th Sydney Biennale

1987: *Monoha to posuto Monoha no tenkai: 1969-nen iko no Nihon no bijutsu*

(Art in Japan Since 1969 : Mono-ha and Post Mono-ha), Seibu Museum of Art

1989: *Bijutsu no kuni no ningyotachi* (Man: in Another Dimension of the Human Form), The Miyagi Museum of Art

1989-1991: *Against Nature: Japanese Art in the Eighties*, San Francisco Museum of Modern Art and others





A Monsieur et Madame
KENZO KAGAMI.

Avec toutes mes amitiés.

岸野 信子

Tokyo, le 22 mai 1987.

ASOBI: JAPANESE AND KOREAN POST-WAR ART

TUESDAY 11 OCTOBER 2016

SPECIALISTS AND SERVICES

LONDON

Mark Hinton
Tel: +44 (0)20 7389 2595
Anastasia von Seibold
Tel: +44 (0)20 7752 3217
Kuniko Matsui
Tel: +44 (0)20 7752 3254

TOKYO

Gen Ogo
Tel: +81 362 671 782
Chie Kawasaki
Tel: +81 362 671 788

HEAD OF SALE MANAGEMENT

Anne Haasjes
Tel: +44 (0)20 7389 2726

ABSENTEE AND TELEPHONE BIDS

Tel: +44 (0)20 7389 2658
Fax: +44 (0)20 7930 8870

AUCTION RESULTS

Tel: +44 (0)20 7839 9060
christies.com

CLIENT SERVICES

Tel: +44 (0)20 7839 9060
Fax: +44 (0)20 7389 2869
Email: info@christies.com

POST-SALE SERVICES

Marta Tarallo
Post-Sale Coordinator
Payment, Shipping, and Collection
Tel: +44 (0) 207 752 3200
Fax: +44 (0) 207 752 3300
Email: PostSaleUK@christies.com

CONDITIONS OF SALE

This auction is subject to
Important Notices,
Conditions of Sale and to Reserves

BUYING AT CHRISTIE'S

For an overview of the process, see the
Buying at Christie's section.

Back cover: Lot 44 © Motonaga Archive
Research Institution Ltd.
Opposite: Detail of lot 3, © Toshimitsu
Imai, courtesy of Alexandre Imai

AUCTION

Tuesday 11 October 2016
at 2.30 pm Lots 31-96
8 King Street, St. James's
London SW1Y 6QT

AUCTION CODE AND NUMBER

In sending absentee bids or making
enquiries, this sale should be referred
to as **ASOBI-13430**

VIEWING

Friday	16 September	9.00 am - 4.30 pm
Saturday	17 September	12.00 am - 5.00 pm
Sunday	18 September	12.00 am - 5.00 pm
Monday	19 September	9.00 am - 4.30 pm
Tuesday	20 September	9.00 am - 8.00 pm
Wednesday	21 September	9.00 am - 4.30 pm

For appointments to view ASOBI (lots 31-96) after these dates please contact
the department on +44 (0)20 7752 3127.

AUCTIONEER

Hugh Edmeades



Browse this auction and view real-time results on your iPhone, iPod Touch, iPad and Android

These auctions feature
CHRISTIE'S LIVE
Bid live in Christie's salerooms worldwide
register at christies.com

View catalogues and leave bids online
at christies.com

CHRISTIE'S

*31

KAZUO SHIRAGA (1924 - 2008)

Kakushaku (Vigorous)

白髪一雄 (1924 - 2008)

嬰鏢

signed *Shiraga* (lower right)

signed and titled in Japanese *Shiraga Kazuo, Kakushaku* and dated *Heisei ni nen, roku gatsu saku* (painted in June 1990) (on the reverse)

oil on canvas

52.5 x 64.8 cm.

Painted in 1990

£150,000-200,000

\$200,000-260,000

€180,000-230,000

PROVENANCE:

A gift from the artist to the previous owner

Kazuo Shiraga joined Gutai in 1955 and is arguably internationally the group's most well-known participant. He initially studied *nihonga*, followed by *yoga* painting, before taking up oil painting. Even before joining Gutai, in the early 1950s he had emerged as a highly avant-garde artist, producing paintings using his fingernails in 1953 and in 1954, his feet. He sought to break free of convention to produce paintings in an unselfconscious act in which the artist and medium merge. His foot-painting which would become his trademark, began on smaller canvases, which grew larger and larger over the coming years.

Upon joining Gutai in 1955, he took his initial rejection of conventionalism even further, by undertaking his iconic outdoor performance painting, *Challenging Mud* (1955), where he dressed in a pair of white shorts and dove into and wrestled with a large pile of mud mixed with stone and cement. The resultant work was then left where it lay for the duration of the 1st Gutai Art Exhibition at the Ohara Kaikan in Tokyo. Further performance work followed, such as *Ultramodern Sanbaso* (1957) performed at the Sankei Kaikan hall in Osaka and at the Sankei hall in Tokyo, in which he appeared on stage wearing a dramatic red costume with elongated arms.

In 1958 Shiraga's work was seen in a Gutai exhibition at the Martha Jackson Gallery in New York, and in *The International Art of a New Era: Informel and Gutai* at the Osaka International Festival. In the latter exhibition Japanese artists showed alongside European and American artists including Tapes, Appel, Motherwell, Kline and Pollock among others.

Shiraga's later artistic period began in around 1971 when he became a Buddhist monk of the Tendai sect. At almost the same time, in 1972, Jiro Yoshihara died and Gutai was disbanded, however from this point Shiraga found an extraordinary new momentum and energy in his work. He continued painting with his feet and these works from the 1970s onwards became very dynamic, incorporating a much wider range of colours, as in *Kakushaku*, 1990, offered here.



32

SHOZO SHIMAMOTO (1928 - 2013)

Bottle Crash

嶋本昭三 (1928 - 2013)

Bottle Crash

signed S. Shimamoto (on the reverse)

oil and broken glass on canvas

163 x 84 cm.

Executed in 1998

£80,000-120,000

\$110,000-160,000

€94,000-140,000

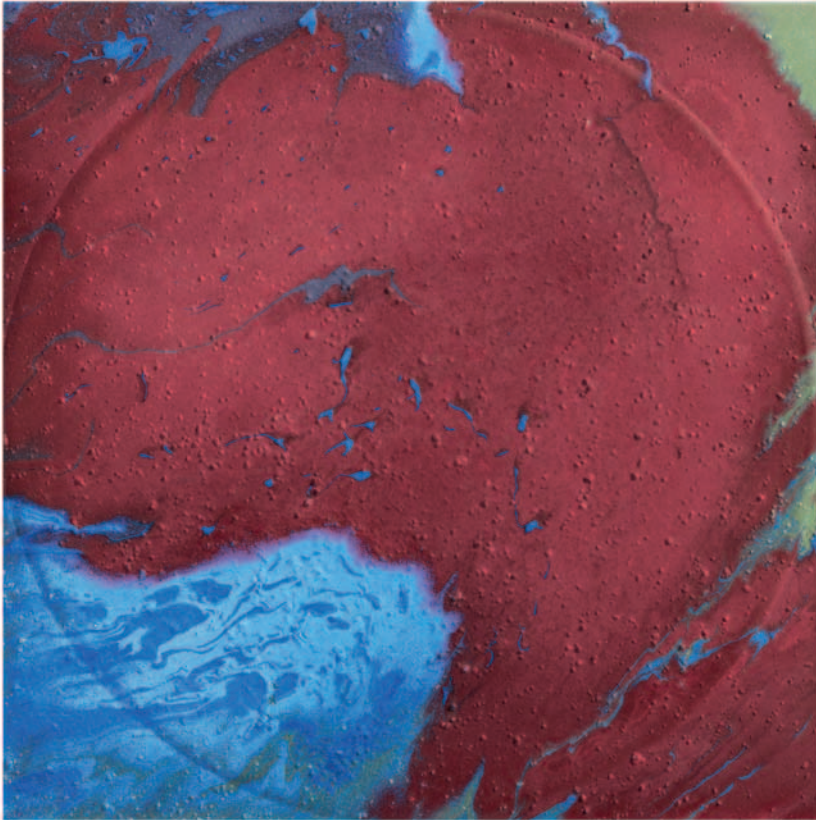
PUBLISHED:

V. Dehò, *Shozo Shimamoto. Action Colours 1950-2006*, exhibition catalogue, (Italy, 2007)

A. Bonito Oliva, *Shozo Shimamoto. Opere 1950-2011. Oriente e Occidente*, exhibition catalogue, (Torino, 2011)

Accompanied by a certificate issued by the Shozo Shimamoto Association and signed by Shozo Shimamoto





***33**

YUKO NASAKA (B. 1938)

Work GAY-27

名坂有子 (1938 -)

Work GAY-27

signed in Japanese *Nasaka Yuko*, titled and dated *Work GAY-27, 1978* (on the reverse)

sand, resin and lacquer on board

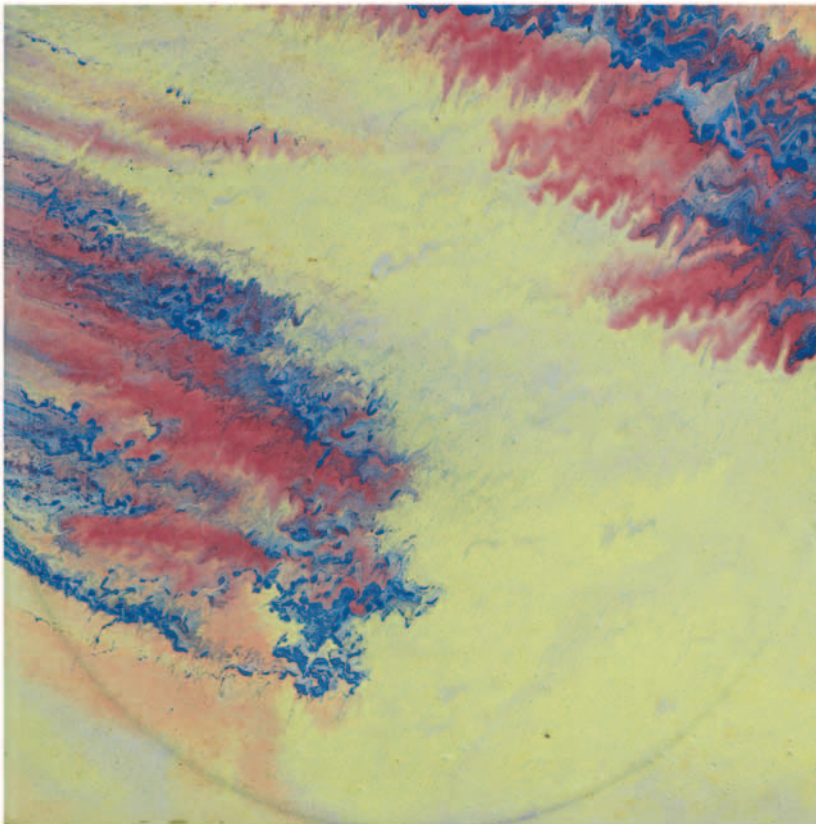
60 x 60 cm.

Executed in 1978

£7,000-10,000

\$9,300-13,000

€8,200-12,000



***34**

YUKO NASAKA (B. 1938)

Work

名坂有子 (1938 -)

作品

signed in Japanese *Nasaka Yuko* (on the reverse)

sand, resin and lacquer on board

63 x 63 cm.

Executed in 1972

£7,000-10,000

\$9,300-13,000

€8,200-12,000



***35**

KAZUO SHIRAGA (1924 - 2008)

Untitled

白髪一雄 (1924 - 2008)

無題

signed and dated *Shiraga Kazuo, 1985* (lower centre)

gouache on paper

45.3 x 37.5 cm.

Painted in 1985

£20,000-25,000

\$27,000-33,000

€24,000-29,000



***36**

SADAMASA MOTONAGA (1922 - 2011)

Work

元永定正 (1922 - 2011)

作品

signed *Sadamasa Motonaga* in English and Japanese, titled *Saku hin (Work)*
and dated 1962 (on the reverse)

oil and stones on canvas

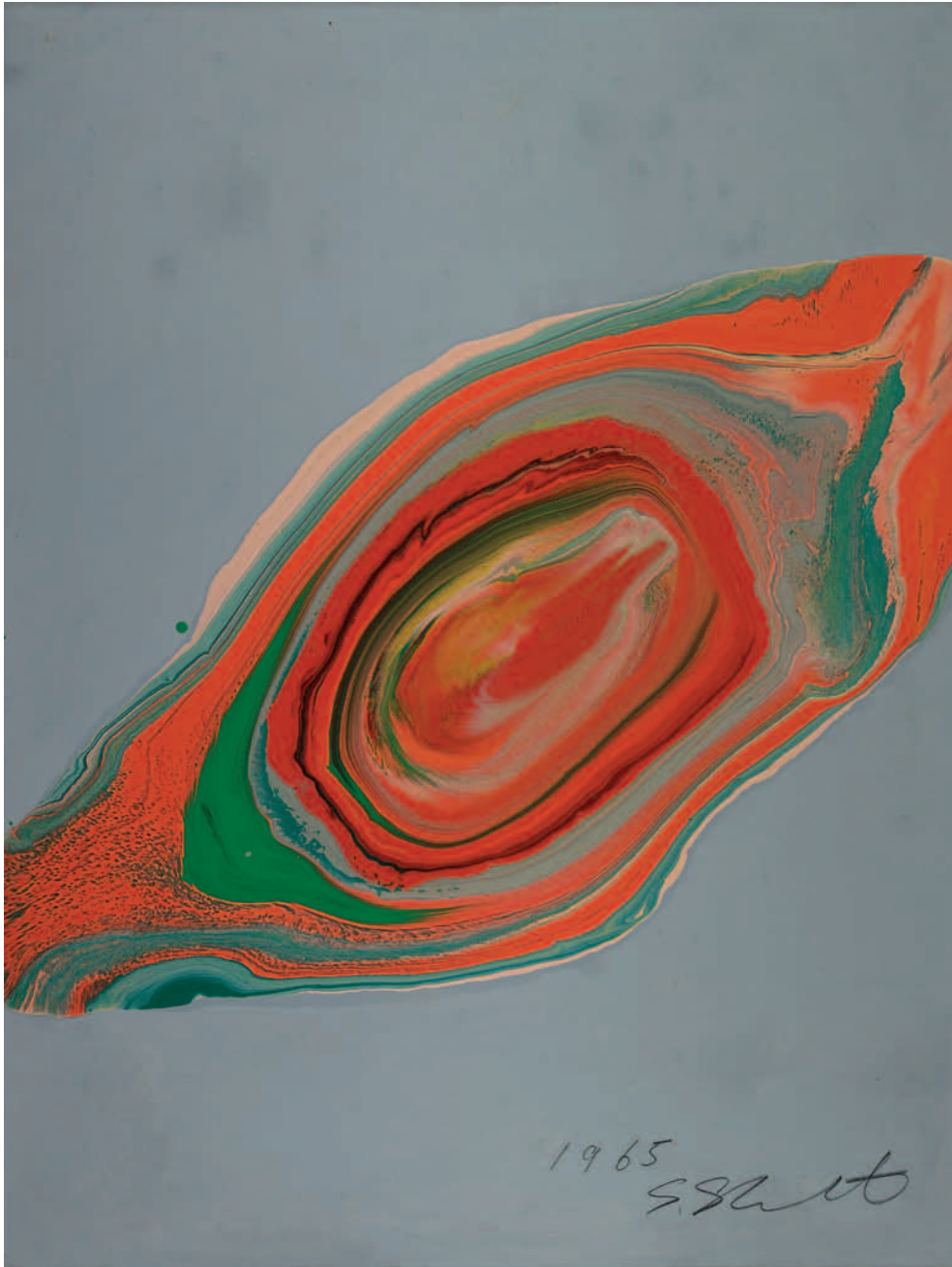
24.3 x 33.2 cm.

Painted in 1962

£25,000-30,000

\$33,000-39,000

€30,000-35,000



37

SHOZO SHIMAMOTO (1928 - 2013)
Whirlpool, Middle Uzumaki on Paper 2

嶋本昭三 (1928 - 2013)
Whirlpool, Middle Uzumaki on Paper 2
signed and dated S. Shimamoto (lower right)
enamel paint on paper board
35 x 27 cm.
Painted in 1965

£40,000-60,000

\$53,000-79,000
€47,000-70,000

PUBLISHED:

V. Coen, *Shozo Shimamoto, Painting and Gesture*, exhibition catalogue,
(Bressanone, 2013), p. 26

Accompanied by a certificate of authenticity issued by the Shozo Shimamoto
Association, no. 319



***38**

SADAMASA MOTONAGA (1922 - 2011)

Work

元永定正 (1922 - 2011)

作品

signed *S. Motonaga* and in Japanese *Motonaga Sadamasa* (on the reverse)
oil and pebbles on canvas

18 x 13.9 cm.

Painted *circa* 1960

£25,000-30,000

\$33,000-39,000

€30,000-35,000

For another work with a similar application of pebbles to create a three-dimensional effect, titled *Work No.501*, 1963, in the collection of The National Museum of Modern Art, Kyoto, go to:

http://search.artmuseums.go.jp/search_e/records.php?sakuin=156547



***39**

ATSUKO TANAKA (1932 - 2005)

Untitled

田中敦子 (1932 - 2005)

無題

signed *Atsuko Tanaka* (on the reverse)
gouache on paper

55.2 x 39.2 cm.

Painted *circa* 1980

£12,000-18,000

\$16,000-24,000

€14,000-21,000

WORKS ON PAPER FORMERLY IN THE ESTATE OF JIRO YOSHIHARA



Jiro Yoshihara became one of the most influential figures in postwar Japanese art. In addition to being an art critic, newspaper and journal contributor, in 1954 he founded the avant-garde Gutai Art Association with 16 initial members. At the time of his death in 1972 (and resulting dissolution of the group), the group had expanded to 59 members. With his famous statement "Do what has never been done before!" he urged the young Gutai artists to experiment with new ways of creating art, resulting in dresses made of lightbulbs, bottles containing pigment being hurled at large canvases on the floor, an artist leaping through paper screens, and another painting with his feet. A generation older than the other Gutai members, he also led the group's commitment to forging international links with avant-garde artists, critics and curators around the world, with the intention of exposing Gutai to an international audience.

Yoshihara grew up in the prosperous town of Ashiya near Osaka and was mentored by the artists Jiro Kamiyama and Tsuguharu Fujita (1886-1968) following their return from spells in Paris. In his own work, he experimented with a number of modernist styles before developing into a gestural abstract painter in the 1950s. In the 1960s towards the end of his life, he began his works involving large circles on a monochrome background, for which he has become most well-known. Deceptively simple, Yoshihara's *enso* circles stem from the Zen tradition which combines painting, calligraphy and meditation.

***40**

JIRO YOSHIHARA (1905 - 1972)

Untitled

吉原治良 (1905 - 1972)
無題

with certificate issued by the son of Jiro Yoshihara, Shinichiro Yoshihara
(no number)
gouache on paper
37 x 49 cm.
Painted in the 1960s

£35,000-45,000

\$47,000-59,000
€41,000-52,000

PROVENANCE:

The Estate of Jiro Yoshihara



***41**

JIRO YOSHIHARA (1905 - 1972)

Untitled

吉原治良 (1905 - 1972)
無題

with certificate issued by the son of Jiro Yoshihara,
Shinichiro Yoshihara (no. 4981)
gouache on paper
24 x 33.5 cm.
Painted in the 1960s

£18,000-22,000

\$24,000-29,000
€21,000-26,000

PROVENANCE:

The Estate of Jiro Yoshihara

***42**

JIRO YOSHIHARA (1905 - 1972)

Untitled

吉原治良 (1905 - 1972)
無題

signed *Yoshihara* (lower right)
with certificate issued by the son of Jiro Yoshihara,
Shinichiro Yoshihara (no. 3836)
gouache on paper
25.8 x 22.8 cm.
Painted in the 1950s

£10,000-15,000

\$14,000-20,000
€12,000-17,000

PROVENANCE:

The Estate of Jiro Yoshihara





***43**

JIRO YOSHIHARA (1905 - 1972)

Untitled

吉原治良 (1905 - 1972)
無題

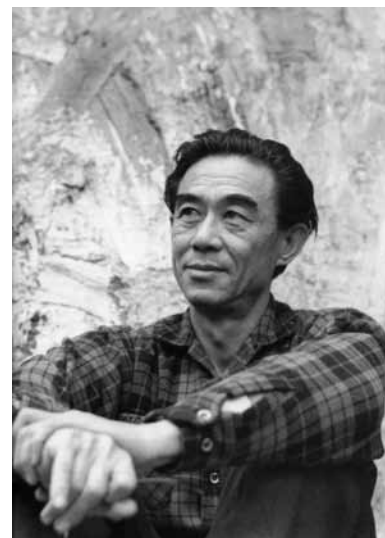
with certificate by the son of Jiro Yoshihara,
Shinichiro Yoshihara (no. 5021)
gouache on paper
30 x 30 cm.
Painted the 1960s

£20,000-30,000

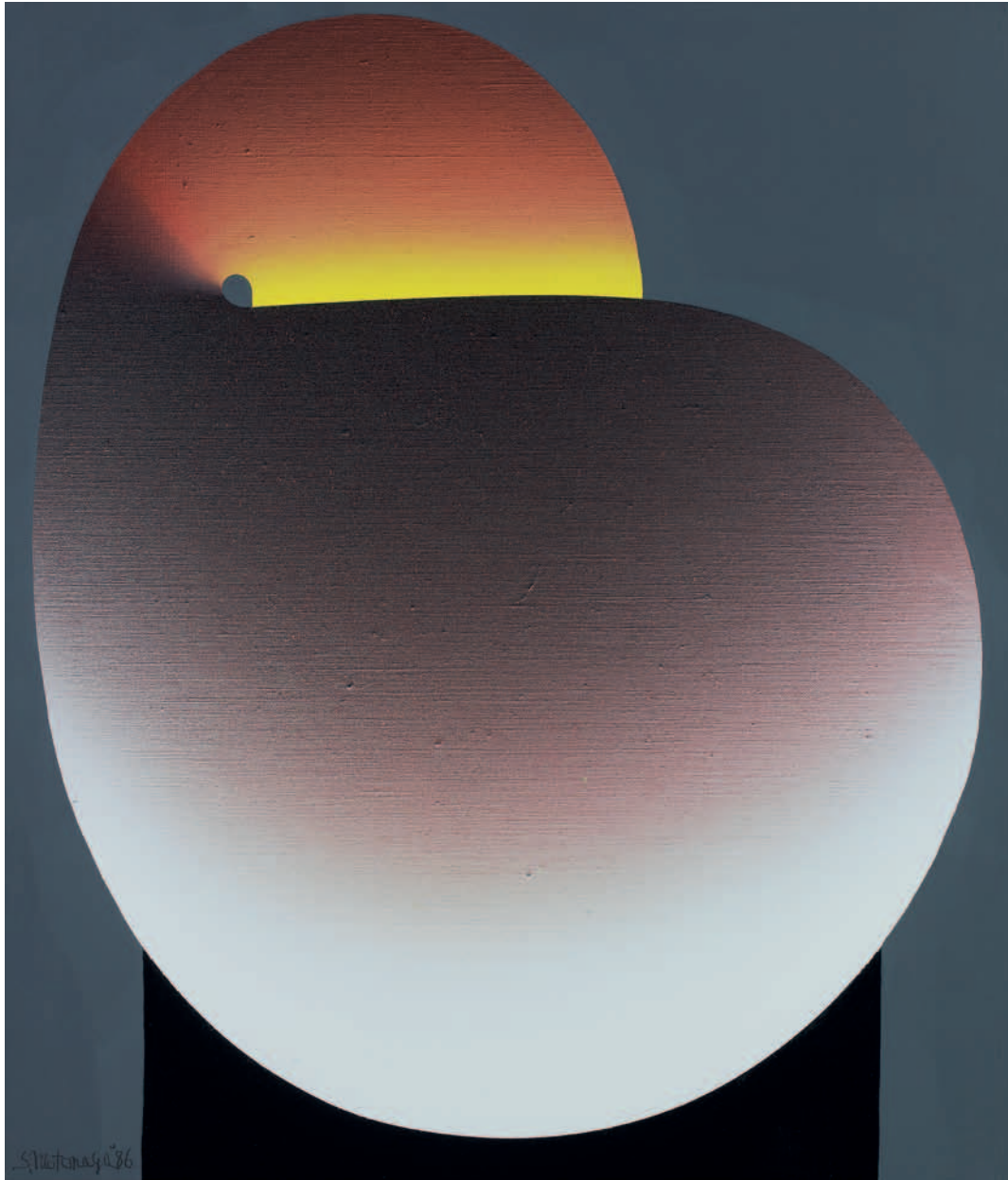
\$27,000-39,000
€24,000-35,000

PROVENANCE:

The Estate of Jiro Yoshihara



Portrait of Jiro Yoshihara, 1958
Courtesy of Osaka City Museum of Modern Art, GA11



*44

SADAMASA MOTONAGA (1922 - 2011)

White/Yellow Light in Gray

元永定正 (1922 - 2011)

ぐれいのなかのしろきいひかり

signed and dated S. Motonaga '86 (lower left)

titled and signed in Japanese *Gurei no naka no shiro kii hikari* (White/Yellow Light in Gray), *Motonaga Sadamasa* and dated 1986 (on the reverse)

oil, enamel paint and acrylic on canvas

53 x 45.5 cm.

Painted in 1986

£50,000-70,000

\$66,000-92,000

€59,000-81,000

Sadamasa Motonaga was a self-taught artist who joined the Gutai Art Association in 1955, one year after its formation. He participated in all Gutai exhibitions until 1971. Early in his career, with little money to invest in materials, he experimented with inexpensive, non-art mediums and found objects such as wood, rocks, water, plastics, and nails. In 1954 he started to depict cartoon-like forms in dense oil paint, but by 1957 he was experimenting with pouring and dripping bright pigments onto canvas, allowing the colours to mingle.

In 1966 Motonaga was invited by the Japan Society to take up a year-long residency program in New York. While there, he began experimenting with airbrushing techniques which had a dramatic impact on his style. His previous amorphous poured canvases changed into more defined shapes with hard edges, playful colour and gradation allowed by the new technique.

For a similar work *Seems White Light is Emerging*, 1979 in The National Museum of Art, Osaka, go to: http://search.artmuseums.go.jp/search_e/records.php?sakuin=50256



45

KAZUO SHIRAGA (1924 - 2008)

Goshiki Zanmai (Five Colour Samadhi)

白髪一雄 (1924 - 2008)

五色三昧

signed Shiraga (lower right)

titled and dated *Goshiki Zanmai, Showa 51 nen ku-gatsu* (September 1976)

and signed Shiraga Kazuo (on the reverse)

oil on canvas

33.2 x 24.3 cm.

Painted in 1976

£60,000-70,000

\$79,000-92,000

€70,000-81,000

EXHIBITED:

July-November 2015: "e", *Gutai Paintings in the Midsummer Burning Sun*, Padiglione delle Arti, Marcon, Venice, Italy; and Domo Arte, Udine, Venice, Italy

PUBLISHED:

Padiglione delle Arti, "e", *Gutai Paintings in the Midsummer Burning Sun*, (Italy, 2015), p. 56

Shozo Shimamoto was a founding member of the Gutai movement and began studying painting with Gutai founder, Jiro Yoshihara (1905-1972) while studying at Kwansai Gakuin University. In 1957 he wrote an essay for the Gutai journal titled *Efude shokei ron* [Killing the paintbrush] in which he argued that the paintbrush had for too long dominated and restricted paint. Gutai strived to release previously hidden elements within the material by disposing the brush altogether. Therefore Gutai artists found many alternative methods of application and process, such as Michio Yoshihara's painting with a bicycle and Kazuo Shiraga with his feet. In addition, Gutai artists would present matter rather than represent it, allowing it to speak for itself. Chiyu Uemae layered matchsticks onto a board and combined with paint, sawdust and glue (*Work*, 1960).

In 1956 at the 2nd Gutai Art Exhibition in Tokyo, Shimamoto produced his first 'Bottle Crash', where he placed a rock in the centre of a large canvas on the floor, against which he hurled bottles containing various coloured paints. This experiment produced a technique which would significantly affect his future work. "I think the throwing of bottles as a method of painting is a form of study of the unknown," Shimamoto once said. "More than anything else, I find stimulation in the materialisation of an unpredictable expression." Often produced during performances in various locations either within Japan or abroad, through the act of throwing, Shimamoto produced highly charged and dramatic works based on randomness and chance. *Bottle Crash*, 1991, offered here, is one of the largest bottle crash works ever to be offered at auction.

FROM A PRIVATE ITALIAN COLLECTION

■46

SHOZO SHIMAMOTO (1928 - 2013)

Bottle Crash

嶋本昭三 (1928 - 2013)

Bottle Crash

with certificate of authenticity issued by the Shozo Shimamoto Association, archive ID 19

oil and broken glass on canvas

340 x 370 cm.

Executed in Osaka, 1991

£250,000-300,000

\$330,000-390,000

€300,000-350,000

PROVENANCE:

Naples, Fondazione Morra

Private Collection, Italy

EXHIBITED:

2007: *Shozo Shimamoto: Action Colors 1950-2006*, Galleria Carini & Donatini, San Giovanni Valdarno

PUBLISHED:

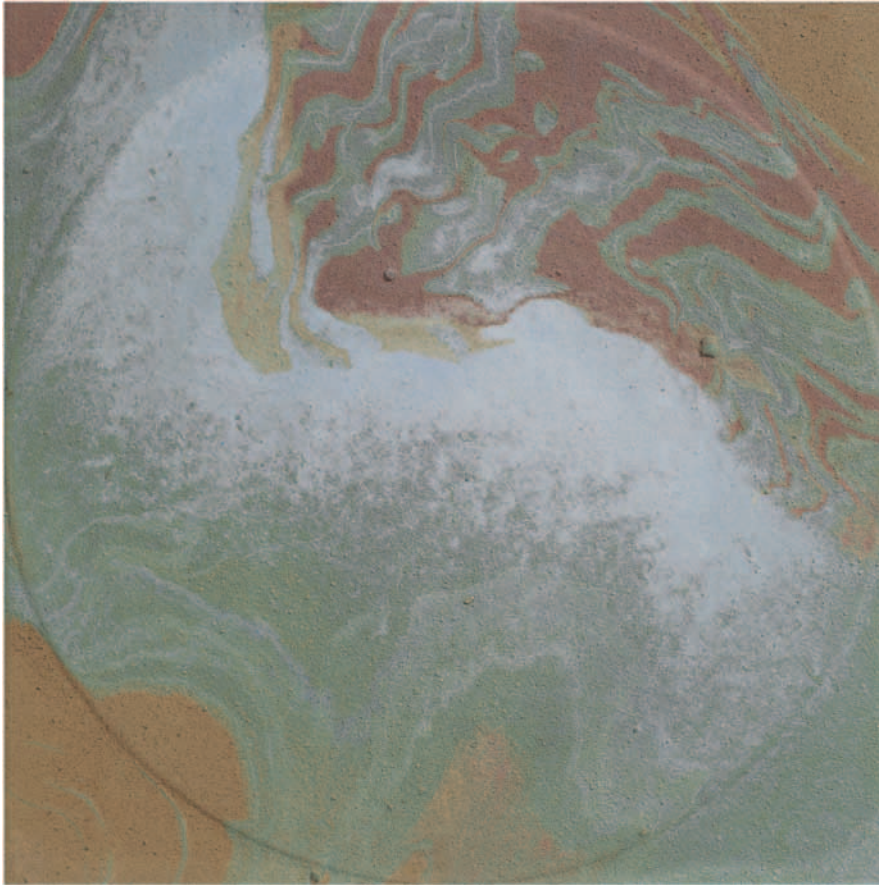
Valerio Deho and Rosanna Chiessi, *Shozo Shimamoto Action Colours 1950-2006*, Galleria Pier Giuseppe Carini & Luciano Donatini, (Italy, 2007)



Shozo Shimamoto creating a painting by throwing bottles of paint, 1956
© Associazione Shozo Shimamoto







***47**

YUKO NASAKA (B. 1938)

Work

名坂有子 (1938 -)
作品

signed in Japanese *Nasaka Yuko* (on the reverse)
sand, resin and lacquer on board
63 x 63 cm.

Executed in 1968

£7,000-10,000

\$9,300-13,000
€8,200-12,000



***48**

SENKICHIRO NASAKA (1923 - 2014)

Untitled

名坂千吉郎 (1923 - 2014)
無題

two works:

the first signed *S. Nasaka* (lower front), signed in
Japanese *Nasaka Yuko* (on the reverse)

the second signed *S. Nasaka* (on the reverse)

oil on board

62 x 43.5 cm. (including frame)

52 x 43 cm. (including frame)

The first executed in 1962

The second executed in 1962

(2)

£4,000-6,000

\$5,300-7,900
€4,700-7,000

*49

TATSUOKI NAMBATA (1905 - 1997)

Shugo (Gathering)

難波田龍起 (1905 - 1997)

集合

signed *Nambata* (lower left)

titled *Shugo*, dated May 1958 and signed in Japanese *Nambata Tatsuoki* (on the reverse)

oil on canvas

24 x 33 cm.

Painted in 1958

£4,000-6,000

\$5,300-7,900

€4,700-7,000

For a similar, larger work also dated 1958, in the collection of The National Museum of Modern Art, Kyoto, go to: http://search.artmuseums.go.jp/search_e/records.php?&sakuhin=156421&sakka=968



*50

MASAOKI YAMADA (1930 - 2010)

Work, no. B.0

山田正亮 (1930 - 2010)

Work, no. B.0

signed and dated *Masaaki Yamada 1956* (on the reverse)

with attached artist's label titled and dated *Work No. B.0, 1956*

(on the reverse)

oil on canvas

16 x 22.5 cm.

Painted in 1956

£5,000-7,000

\$6,600-9,200

€5,900-8,100

Masaaki Yamada was an abstract painter who moved from producing Cubist still lifes to pure abstraction in the late 1940s-1950s. He then moved to depicting stripes during the late 1950s and 1960s, followed by "juxtaposed rectangles".



*51

MASAOKI YAMADA (1930 - 2010)

Work, no. E.p.673

山田正亮 (1930 - 2010)

Work, no. E.p.673

signed and dated *M. Yamada 1987* (lower right)

artist's label titled *Work, no. E.p.673* and dated *1987*

(on the reverse)

oil and pastel on paper

78.5 x 107 cm.

Painted in 1987

£2,500-3,000

\$3,300-3,900

€3,000-3,500

After 1970, Masaaki Yamada started painting grids. For a similar style of work on canvas also painted in 1987 in the collection of The National Museum of Modern Art, Tokyo, go to http://search.artmuseums.go.jp/search_e/records.php?&sakuhin=5114





***52**

YUKIHISA ISOBE (B. 1936)

Work '63 - 58

磯辺行久 (1936 -)

Work '63-58

signed, titled and dated *Yukihisa Isobe, Work '63-58* (on the reverse)

plaster and pigment on board

64.7 x 53 x 7.8 cm.

Executed in 1963

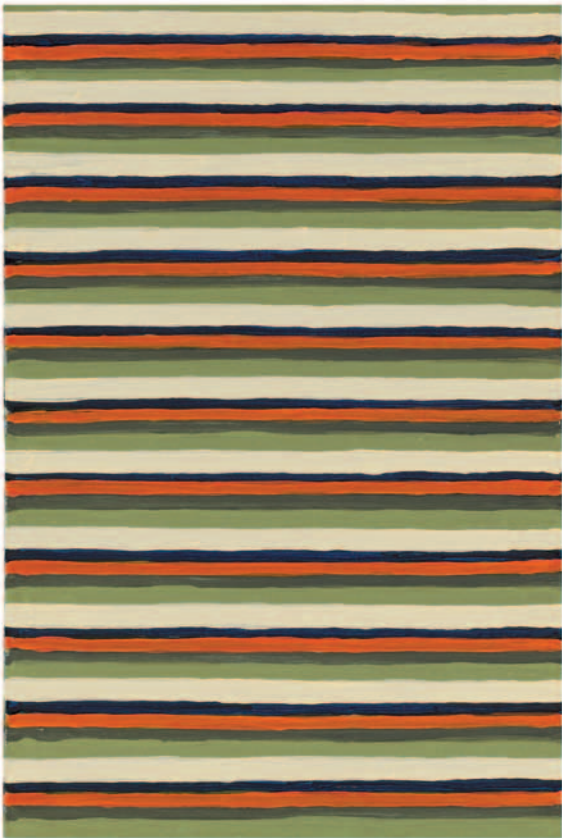
£6,000-8,000

\$7,900-11,000

€7,000-9,300

For a similar example in the collection of The National Museum of Art, Osaka, go to:

http://search.artmuseums.go.jp/search_e/records.php?sakuhin=50027



***53**

MASAAKI YAMADA (1930 - 2010)

Work no. C.103

山田正亮 (1930 - 2010)

Work, no. C.103

signed in Japanese *Yamada Masaaki* and dated 1961-1962 (on the reverse)

artist's label titled and dated *Work, no. C.103* (on the reverse)

oil on canvas

41 x 27.2 cm.

Painted in 1961-62

£5,000-7,000

\$6,600-9,200

€5,900-8,100

For a similar example titled *Work C.102* and also dated 1961-62, in the collection of The National Museum of Modern Art, Kyoto, go to:

http://search.artmuseums.go.jp/search_e/records.php?sakuhin=156568



***54**

AY-O (B. 1931)

Landscape of Three Clouds

靨嘔 (1931 -)
三つの雲の風景

signed and dated O AY '54 (lower right)

oil on board

183 x 91.2 cm.

Painted in 1954

£15,000-20,000

\$20,000-26,000
€18,000-23,000

EXHIBITED:

1955: *Nana-kai Nippon Andependan ten*, (7th Japan Indépendant Exhibition), Tokyo Metropolitan Art Museum

1988: *Ei-Q to sono nakama-tachi ten* (Exhibition of works by Ei-Q and his friends), Machida City Museum of Graphic Art, Tokyo

PUBLISHED:

Sogo bijutsu kenkyujo ed., *Nippon Andependan-ten zenkiroku 1949-1963* (Complete Record of Japan Independent Exhibitions 1949-1963), (Tokyo, 1993), p. 120

Machida City Museum of Graphic Art, *Ei-Q to sono nakama-tachi ten* (Exhibition of works by Ei-Q and his friends), exhibition catalogue, (Tokyo, 1988), no. 81

Kokuta Suda was born in Fukiage (present day Konosu), Saitama Prefecture and after finishing school, studied drawing at the Kawabata Drawing School before leaving to continue studying on his own. At this early stage he had two failed applications for the Tokyo School of Fine Arts (*Tokyo Bijutsu Gakko*) however he was not discouraged and continued to show his work at state exhibitions including *Bunten* and *Shin-Bunten*, winning various awards in 1936, 1939 and 1942.

In 1948 Suda became a member of Han Artists Association (*Han Bijutsu-ka Kyokai*); a group founded by Jiro Yoshihara (1905-1972). Up until this point Suda's work had been largely figurative, however in 1949 he was introduced to abstract painting by the influential avant-garde painter Saburo Hasegawa (1906-1957) and he also worked to deepen his knowledge of Zen Buddhism. At this time his work changed to abstract expressionism.

During the 1950s, groups of artists shared a common interest in exerting freedom of expression, separate from the influence of the antiquated art associations. In 1952 Suda co-founded the Modern Art Discussion Group

(*Genbi*) which provided a forum for discussions on art theory and practice amongst its members who also included Jiro Yoshihara and Shiryu Morita (1912-1999); these discussions would later form the foundations of the Gutai group founded by Yoshihara in 1954. Interestingly Suda was invited to join the Gutai group however he declined in order to follow his own path.

In 1975 Suda participated in a group exhibition at the Hyogo Prefectural Museum of Art, Kobe, titled *Four Abstract Artists*, alongside artists Kazuo Shiraga, Waichi Tsutaka, Sadamasa Motonaga, as well as participating in many other group and solo exhibitions both internationally and in Japan.

In 1980s his life-long interest in both calligraphy and Buddhism came to the fore and he began to focus on producing bold calligraphic works featuring Buddhist dictums.

Work by the artist has entered numerous museum collections including The National Museum of Art, Osaka (go to: http://search.artmuseums.go.jp/search_e/sakuhin_list.php), and LACMA (go to: <http://collections.lacma.org/node/213446>).





56

***55**

KOKUTA SUDA (1906 - 1990)

Untitled

須田剋太 (1906 - 1990)

無題

signed *Suda Kokuta* and dated 1960.9.12 (on the reverse)

oil on canvas

91 x 73 cm.

Painted in 1960

£15,000-18,000

\$20,000-24,000

€18,000-21,000

***56**

KOKUTA SUDA (1906 - 1990)

Untitled

須田剋太 (1906 - 1990)

無題

signed with artist's mark (lower left)

signed and dated *Suda Kokuta 1963.9.11.* (on the reverse)

mixed media on canvas

192 x 129.5 cm.

Painted in 1963

£30,000-50,000

\$40,000-66,000

€35,000-58,000



***57**

KUMI SUGAI (1919 - 1996)

Kaze (Wind)

菅井汲 (1919 - 1996)

風

signed and dated *Kumi Sugai '59* (lower right)

titled, dated and signed "*Kaze*", 1959, *Sugai* (on the reverse)

oil on canvas

100 x 80.7 cm.

Painted in 1959

£50,000-70,000

PROVENANCE:

Kootz Gallery, New York

Seymour Fox Collection, New York

\$66,000-92,000

€59,000-81,000



PROPERTY OF A LADY

58

HISAO DOMOTO (1928 - 2013)

Untitled

堂本尚郎 (1928 - 2013)

無題

signed, dated and inscribed *Domoto 1959-8 PARIS* and in Japanese *Domoto Hisao* (on the reverse)

oil on canvas

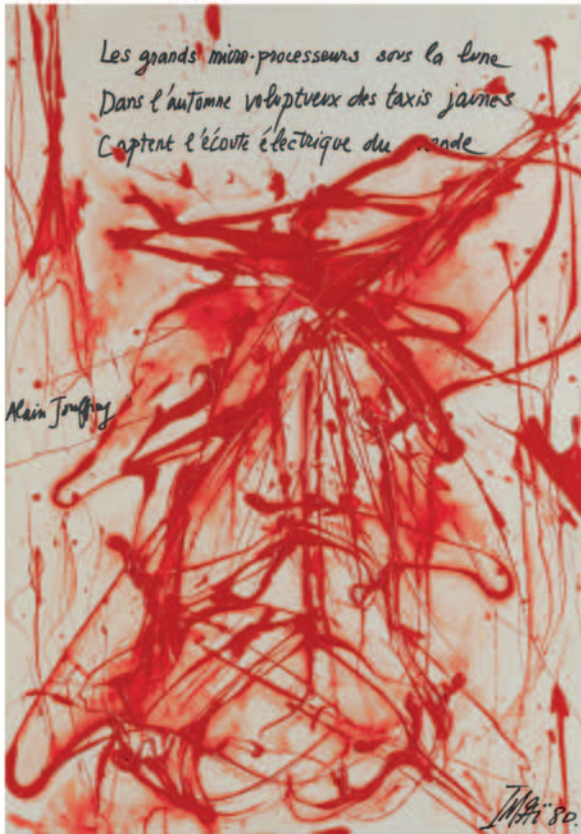
100 x 80 cm.

Painted in 1959

£60,000-80,000

\$79,000-110,000

€70,000-93,000



***59**

TOSHIMITSU IMAI (1928 - 2002)

Untitled

今井俊満 (1928 - 2002)

無題

signed and dated *Imai '80* (lower right)

acrylic and black ink on paper

117 x 88.4 cm. (including frame)

Painted in 1980

£5,000-7,000

\$6,600-9,200

€5,900-8,100

The inscription is by Alain Jouffroy (1928-2015), a French poet, writer and artist who was a great influence on the Zanzibar Group – part of the French new wave who took part in the Paris demonstrations during the late 1960s.



***60**

TOSHIMITSU IMAI (1928 - 2002)

Man Ray Series, Rayogram Red No.5

今井俊満 (1928 - 2002)

「マン・レイ」シリーズ “レイヨグラム赤 No.5”

signed *Imai Toshimitsu '94* (lower left)

signed, titled and dated in Japanese *Imai Toshimitsu, Man Ray Series,*

Rayogram Red No.5, 1994, 5th month (on the reverse)

mixed media (acrylic, lacquer and collage) on canvas

72.7 x 53 cm.

Executed in 1994

£5,000-8,000

\$6,600-11,000

€5,900-9,300



***61**

TOSHIMITSU IMAI (1928 - 2002)

Brise Glacée (Icy Breeze)

今井俊満 (1928 - 2002)

BRISE GLACÉE

signed *Imai* (lower left)

signed in Japanese and English *Toshimitsu Imai*, titled, dated and inscribed

Brise Glacée, Fév 1963 Paris (on the reverse)

oil on canvas

74.5 x 62 cm.

Painted in 1963

£50,000-80,000

\$66,000-110,000

€59,000-93,000



***62**

TAKEO YAMAGUCHI (1902 - 1983)

Choku

山口長男 (1902 - 1983)

直

titled, dated and signed *Choku, 9th month 1966, Yamaguchi Takeo* (on artist's label to the reverse)

with certificate by Takayo Yamaguchi (the wife of Takeo Yamaguchi)

oil on board

34 x 34 cm.

Painted in 1966

£30,000-40,000

\$40,000-53,000

€35,000-47,000



***63**

TOSHIMITSU IMAI (1928 - 2002)

Aka (Red)

今井俊満 (1928 - 2002)

赤

signed and dated *Imai Toshimitsu '74* (lower left)

titled, dated and signed *Aka, May 1974, Imai Toshimitsu* (in Japanese, on the reverse)

with inscription *À monsieur Kaido avec toutes mes amitiés et mon respect!*

Tokyo, le 26 Mai 1974, and signed Toshimitsu Imai (on the reverse)

oil on canvas

73 x 91 cm.

Painted in 1974

£20,000-25,000

\$27,000-33,000

€24,000-29,000

Jiro Takamatsu was an influential artist, theorist, and teacher in 1960s and 1970s Japan. Highly analytical, intellectual, yet playful, his work combines subversive elements of Surrealism and Dada along with aspects of Minimalism and Existentialism. Early in his artistic career, along with fellow artists Genpei Akasegawa (see lot 66) and Natsuyuki Nakanishi, Takamatsu founded the collective Hi Red Centre (1963-64), which launched a series of actions in Tokyo. Satirical performances performed in public spaces; these actions were an expression of anxiety about the rapid restructuring of Japan and to critique the country's post-war mass capitalist society.

Takamatsu studied oil painting at the Tokyo National University of Fine Arts and Music, graduating in 1958, after which he worked in an impressive range of mediums, including painting, drawing, sculpture, photography and performance, leaving an extremely large body of work, much of which is now in museum collections. A self-proclaimed "anti-artist", he also taught at Tama Art University, Tokyo (1968-72).

Takamatsu's four decades of complex creative activity culminated in a body of work which is divided and subdivided into numerous series, to which the artist himself gave titles and many of which can be fixed to a point in time. Takamatsu's early "growth" period has been classified as 1960-1976 and the series of this period are "Point", "Shadow", "Perspective", "Oneness", "Compound" and "Space in Two Dimensions".

This work was created as part of Takamatsu's "Compound" series 1974-1977. This was a period of two-dimensional depictions of "Compound" forms which were subsequently worked into three-dimensional works. A solo exhibition in 1976 at London Gallery, Tokyo showed a group of three-dimensional "Compound" works.



PROPERTY OF AN AMERICAN COLLECTOR

***64**

JIRO TAKAMATSU (1936 - 1998)

Compound Painting No. 388

高松次郎 (1936 - 1998)

複合体 No. 388

signed, dated and numbered *Jiro Takamatsu, 1974, No. 388* (on the reverse)

acrylic on wood

89.8 cm. wide

Executed in 1974

£25,000-30,000

\$33,000-39,000
€30,000-35,000

PROVENANCE:

Purchased by the present owner from Tokyo Gallery, 1975

***65**

JIRO TAKAMATSU (1936 - 1998)

The Pillar of Wave

高松次郎 (1936 - 1998)

波の柱

signed *Jiro Takamatsu*, numbered 18/95 (on the base)

aluminium

90 x 26 x 26 cm.

Executed in 1974

£4,000-6,000

\$5,300-7,900
€4,700-7,000

PROVENANCE:

Nomura Multiple Art, Japan (Gallery label inside the base)



Reverse

*66

GENPEI AKASEGAWA (1937 - 2014)

The Great Japanese Zero Yen Note

赤瀬川源平 (1937 - 2014)
大日本零円札

signed and dated 1967 Genpei Akasegawa (in the plate)
offset lithograph
14 x 35 cm.
Executed 1967

£1,200-1,800

\$1,600-2,400
€1,400-2,100

Genpei Akasegawa was an artist, manga creator, illustrator, writer (of both novels and essays), and a photographer. In the early 1960s he was a member of the short-lived avant-garde group Neo-Dada Organisers, alongside amongst others, Shusaku Arakawa (1936-2010) and non-members but Neo-Dada sympathisers Tetsumi Kudo (1935-1990) and Tomio Miki (1937-1978). The group disbanded in 1962, and that same year Akasegawa joined with Jiro Takamatsu (1936-1998) and Natsuyuki Nakanishi (b. 1935) to form Hi Red Centre; a small art group that staged carefully planned actions in the streets of Tokyo.

Akasegawa is possibly most well known for an incident beginning in 1963 when he produced a series of works where he reproduced one-sided prints of thousand-yen notes which he wrapped around everyday objects including a coat-hanger, suitcase and pair of scissors. In 1964 the police authorities accused him of counterfeiting currency and the infamous trials which followed featured the group Hi Red Centre staging works in the courtroom which centred on the question "What is, or is not, art?", in support of Akasegawa's case. Akasegawa was found guilty by the court and unsuccessfully appealed several times; in response to his sentence he made a large-size copy of a thousand-yen note titled *Morphology of Revenge*, and finally he made a group of zero-yen notes printed on the front with large black characters reading *hon mono* (genuine article) and to the reverse in English "THE REAL THING".

Another zero-yen note is in the collection of The National Museum of Modern Art, Kyoto (go to: http://search.artmuseums.go.jp/search_e/records.php?sakuhin=181687#); and another is in the collection of MOMA, New York (go to: <http://www.moma.org/collection/works/136620?locale=en>).



***67**

TOMIO MIKI (1937 - 1978)

Ear Unit 106

三木富雄 (1937 - 1978)

Ear Unit 106

signed *Tomio Miki* (lower right)

aluminium

41.2 x 34.6 cm.

Executed in 1965

£20,000-30,000

\$27,000-39,000

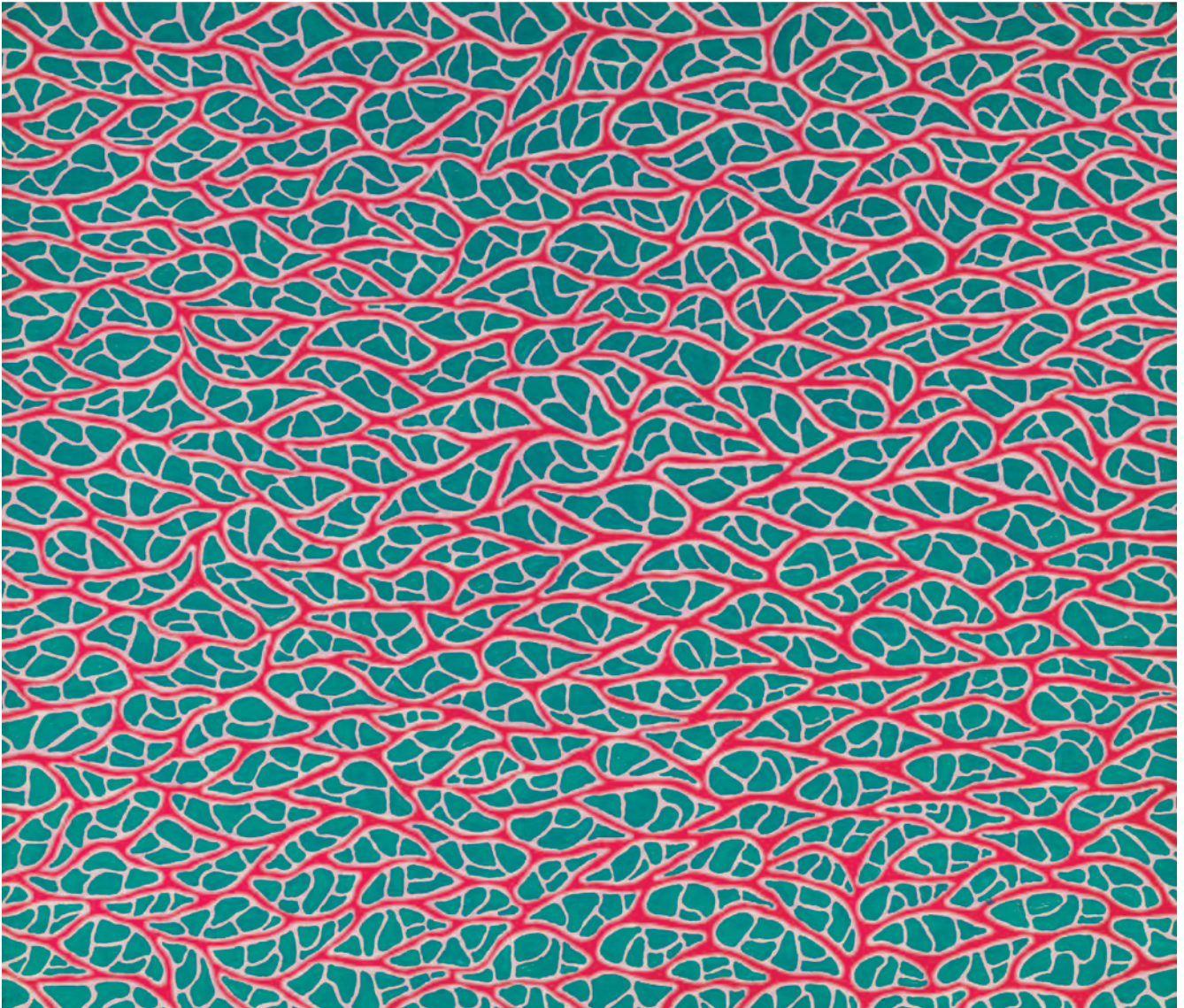
€24,000-35,000

EXHIBITED:

Minami Gallery, Tokyo, 1965 or 1972

Tomio Miki belongs to a group of visual artists working in the 1960s in Japan known as Obsessional Artists. Independent of established genres, their work is thought to stem from fantasies of fragmentation and endless repetition. Miki's manifestation of "obsession" was the ear, making his first sculpture in 1962 and from then on producing hundreds of ears of various sizes and arrangements. This series drew the attention of Minami Gallery and Miki would go on to have two solo exhibitions there, in 1965 and 1972. Having received a grant from the Rockefeller Foundation he moved to New York in 1971 where he continued to work until a drug addiction took hold causing him to virtually give up art and leading to his early death from a heart attack in 1978.

Yayoi Kusama (b. 1929), a resident in a psychiatric institution since 1977, coined the term "Obsessional Art" to describe her own work and its expression of personal neurosis. The 1960s-70s series *Your Portrait* by Tetsumi Kudo (1935-1990) also exemplifies the Obsessional Art's aesthetics of the "diseased" mind. Each work features face and hand fragments along with dismembered body parts, electronic gadgets and dead plants in metal cages or fish tanks.



***68**

YAYOI KUSAMA (B. 1929)

Path to the Future

草間彌生 (1929 -)
未来への道

signed, titled and dated *Yayoi Kusama, Mirai e no michi, 1988* (on the reverse)

oil on canvas

45.5 x 53 cm.

Painted in 1988

£60,000-80,000

\$79,000-110,000

€70,000-93,000

KYUSHU-HA - RADICAL AND INNOVATIVE

Kyushu-ha can be considered one of the most radically innovative of all Post-War Japanese art groups, yet until recently has been largely overlooked. This can be partially explained by the rarity of the work – with the group's disdain for creating lasting art objects, one of its artists estimated that this small group produced more than one thousand works during its first four years, yet only ninety are believed to remain.¹

Kyushu-ha was founded in 1957 by a group of avant-garde artists based in Fukuoka on the island of Kyushu. The central figures of the movement were Takami Sakurai (b. 1928), Osamu Ochi (1936-2015), Mokuma Kikuhata (b. 1935), Mamoru Matano (b. 1914) and Yasuyuki Ishibashi (1930-2001).

The group's philosophy was to deny existing authority and to bring "art" down into the realm of everyday life, and therefore everyday objects could in turn be elevated to the status of "art". It stands out when compared to other Post-War art movements as it was heavily concerned with issues that related specifically to Kyushu and its social realities – the ongoing poverty of local miners and farmers in the face of rapid technological modernisation largely centred around Tokyo. They therefore incorporated allusions into their work highlighting the struggles of coal-mining and agriculture by using as their materials discarded tyres, broken

pieces of metal machinery, worn scraps of farming tools, old wood and asphalt; a low-tech material used for building roads (symbol of modernisation), but which was produced by mining.

Takami Sakurai served as organiser-in-chief when the artists first gathered in 1957 to exhibit at the Yomiuri Independent Exhibition, and they went on to exhibit every year after, as well as organising their own outdoor exhibitions. Their early work began with paintings loosely based on *Art Informel*, however by the early 1960s they were producing more sculptures, collages and assemblages of everyday materials, in a manner not dissimilar to the three-dimensional works by artists of the (overtly non-political) Gutai group of the same time.² In the mid-1960s the association began to weaken and finally ceased its activities altogether in 1968.

Modern Symmetry, 1957 (lot 69) offered here, is an extremely rare work by Takami Sakurai from the first year of the group's establishment. Painted using asphalt, it is a sister painting to an example in the collection of The Fukuoka Art Museum, also painted in 1957 and titled *Gendai no shinmetori* (Modern Symmetry), see image on top of opposite page and go to: <http://www.fukuoka-art-museum.jp/english/eb/html/eb0%015/kyushuha/kyushuha.html>

1. Thomas R. H. Havens, *Radicals and Realists in the Japanese Nonverbal Arts*, (Honolulu, 2006), p. 98

2. *Ibid* p. 100



Modern Symmetry 1957 (Fukuoka Art Museum)
© Fukuoka Art Museum

***69**

TAKAMI SAKURAI (B. 1928)

Modern Symmetry

桜井孝身 (1928 -)

現代のシンメトリー

paint and asphalt on canvas

136.2 x 99.2 cm.

Painted in 1957

£12,000-18,000

\$16,000-24,000

€14,000-21,000



***70**

OSAMU OCHI (1936 - 2015)

Floating Sphere

オチオサム (1936 - 2015)

浮遊する球体

oil on canvas

60.7 x 72.7 cm.

Painted in 1972

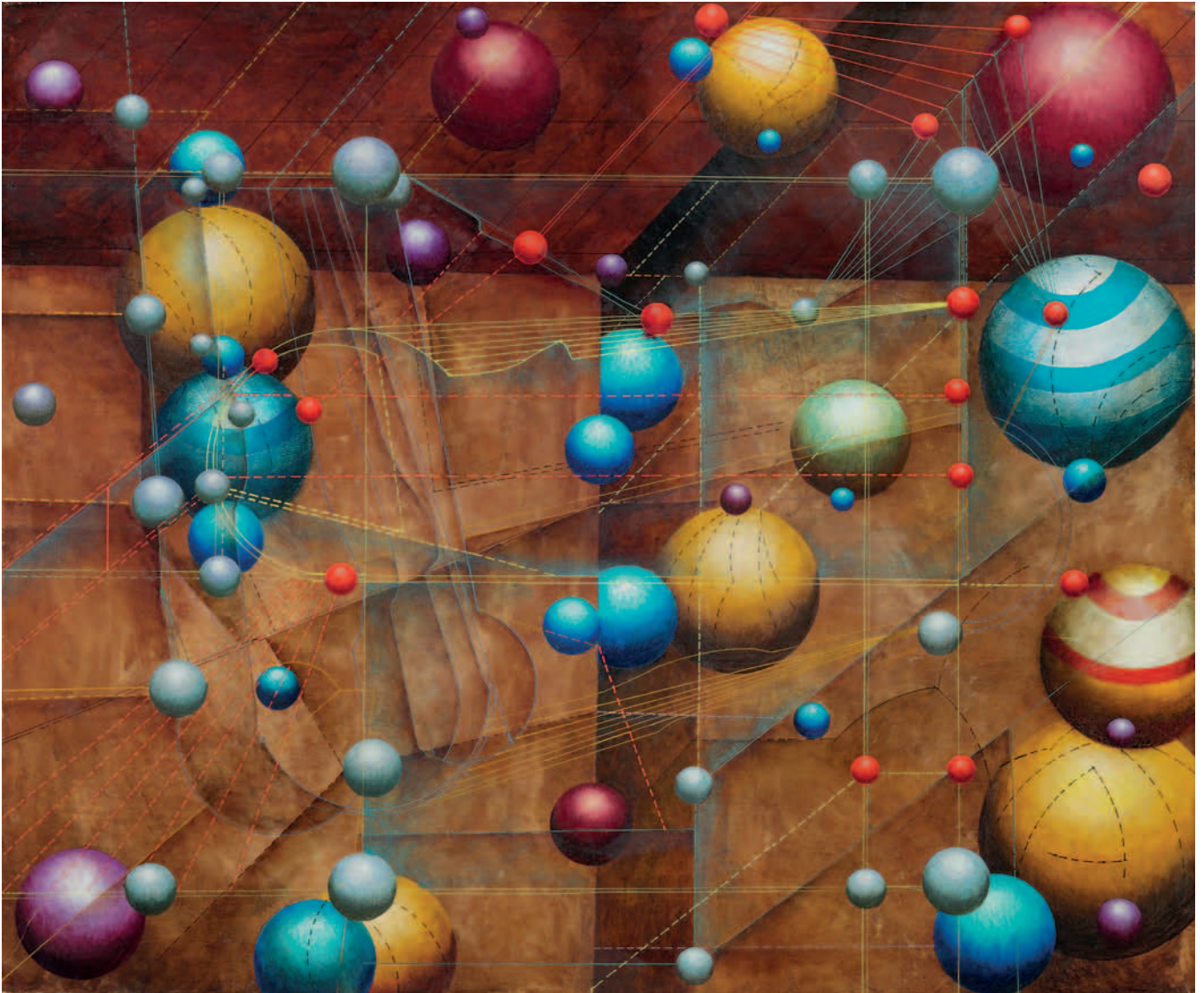
£7,000-10,000

\$9,300-13,000

€8,200-12,000

Osamu Ochi was a key member of the Kyushu-ha group and is credited with introducing new materials including asphalt. He was born in Saga Prefecture in 1936 and started painting whilst at high-school. Early jobs in a yacht factory followed by a printing company in 1955 introduced him to the use of a range of materials which would later become central to the Kyushu-ha. In 1955 both Osamu Ochi and Takami Sakurai exhibited works at the 40th Nika exhibition at the Tokyo Metropolitan Art Museum and at the gathering of winners they met for the first time, leading to the formation of Kyushu-ha.

Ochi moved to California in 1966, returning to Japan in 1969. From this point on he worked independently and not associated with any group, holding a number of private exhibitions. He began painting spheres during his time in the US and he continued to paint them after returning to Fukuoka. *Floating Sphere*, 1972 is a work completed soon after his return and typifies what became his signature subject after his association with the Kyushu-ha.





***71**

TAKEO YAMAGUCHI (1902-1983)

Work

山口長男 (1902 - 1983)

作品

signed and dated on artist's paper label *Yamaguchi Takeo* (on the reverse)

with certificate by Takayo Yamaguchi (wife of Takeo Yamaguchi) (on the reverse)

oil on board

23.8 x 32.8 cm.

Painted in 1966

£20,000-30,000

\$27,000-39,000

€24,000-35,000



***72**

YOZO UKITA (1924 - 2013)

A White Plaster Spirits Style IV

浮田要三 (1924 - 2013)

白のユウヤク Spirits Style IV

signed and dated *Yozo Ukita '04* (on the reverse)

oil and acrylic on canvas

145.5 x 112.2 cm.

Painted in 2004

£4,000-6,000

\$5,300-7,900

€4,700-7,000

PUBLISHED:

Yozo Ukita Art Works Editing Committee, *Yozo Ukita Art Works*, (Kyoto, 2015), p. 150, no. 6-29 (illustrated in colour)

Yozo Ukita was a founding member of Gutai, joining in 1955 and remaining in the group until 1964. He played a key role by managing *Kirin* [Giraffe]; a children's art and poetry magazine founded by a group of Kansai-area intellectuals in 1948. At this time he also met Jiro Yoshihara, Gutai's future leader and he would commission Yoshihara to design artwork for the cover. Central to Gutai was an encouragement of a childlike impulse - a time when imagination is not constrained, thereby allowing true creativity. Under Ukita's direction, *Kirin* therefore became a key vehicle for Gutai, with artists contributing illustrations and essays.



*73

YOSHISHIGE SAITO (1904 - 2001)

Work (White)

齋藤義重 (1904 - 2001)
作品 (白)

signed *Y. Saito* and in Japanese *Saito Yoshishige* (on the reverse)

oil on wood panel, then drilled

72.7 x 60.6 cm.

Executed in 1961

£50,000-70,000

\$66,000-92,000
€59,000-81,000

EXHIBITED:

1983: *Nihon bijutsu koryukai ni yoru yoga isseiki ten* (100 years of *yoga* (Western style painting) organised by Japanese Art Exchange Association), Matsuzakaya, Tokyo

January 2003 - March 2004: *The Retrospective Exhibition of Saito Yoshishige*, Iwate Museum of Art and others

PUBLISHED:

Iwate Museum of Art and others, *The Retrospective Exhibition of Saito Yoshishige*, exhibition catalogue, (Tokyo, 2003), cat. no. 61-22, p. 125

For a similar, larger example in the collection of The National Museum of Modern Art, Kyoto, go to:

http://search.artmuseums.go.jp/search_e/records.php?sakuin=156239

MONO-HA

Mono-ha [School of Things] was a movement which although had a short duration from 1968 through the early 1970s, had a pivotal effect on Japanese contemporary art. Mono-ha artists utilised raw, unworked materials such as bare wood, stone, clay, or water, and sought to draw out an artistic expression by arranging them, often temporarily and with minimal manipulation, within an environment. Central to Mono-ha thought was a desire to create a contemporary Asian art free from what the artists considered to be Japan's unquestioning absorption of International Modernism. In addition they also rejected the use of Asian motifs (such as those derived from Buddhism or Zen) which could be considered derivative.

74

NOBUO SEKINE (B. 1942)

Phase of Nothingness

関根伸夫 (1942 -)
空相

signed and dated *N. Sekine '70* (under the stone)

signed *N. Sekine* and in Japanese *Sekine Nobuo*, titled and dated *Phase of Nothingness, 1970* (under the metal plate)

stone, metal and wood

63 x 48 x 27 cm.

Executed in 1970

£15,000-20,000

\$20,000-26,000

€18,000-23,000

PROVENANCE:

Formerly in a private Milanese collection

This work was a preparatory model for Sekine's *Phase of Nothingness*, exhibited at the 35th Venice Biennial, 1970.

At the centre of the group was artist-philosopher Lee Ufan (b. 1936) and graduates of Tama Art University - Nobuo Sekine, Kishio Suga, Katsuro Yoshida, Susumu Koshimizu, and Katsuhiko Narita. Mono-ha officially emerged in October 1968 with Nobuo Sekine's outdoor site-specific work *Phase - Mother Earth*; a large cylinder of packed soil situated beside a cylindrical hole in the ground the same shape and size, from where it came. In doing so he rendered earth as earth with minimal intervention. Lee Ufan's commentaries on the work, which were subsequently published in art magazines, developed the concept further. As a result artists came together, meeting regularly at a cafe in Tokyo to discuss and debate the thinking central to Mono-ha. Further works followed, such as Kishio Suga's *Unnamed Situation I* (1970) and Nobuo Sekine's *Phase of Nothingness*, a series of works which began in 1969 and each involved a large rock positioned on top of a mirrored rectangular stand.



Installation view, Japanese Pavilion, 35th Venice Biennale, June 22 - October 20, 1970.
© Nobuo Sekine



***75**

KISHIO SUGA (B. 1944)

Rishu (Detached Circuit)

菅木志雄 (1944 -)
離周

signed *Kishio Suga*, titled and dated *Rishu 1989* (on the reverse)

acrylic on assembled wood

70 x 70 x 7.2 cm.

Executed in 1989

£7,000-9,000

\$9,300-12,000
€8,200-10,000

Kishio Suga is a central figure of Mono-ha, who studied under Yoshishige Saito at Tama Art University, and is acknowledged to be the most disciplined and long-standing adherent of the movement's concept. His work shows an emphasis on the 'situation' over the 'things' themselves. His 1970 work, *Unnamed Situation I* featured two rectangular wood blocks of different lengths propping open two adjacent windows at The National Museum of Modern Art, Kyoto. When listing the components of the work he included not only 'wood' but 'window, air, landscape, light', thereby re-focussing attention on the entire situation, rather than a single, obvious component.¹

After his emergence as a radical Mono-ha artist, Suga has continued to produce works addressing the themes of "Things" and "Space". The works by Suga in this sale were executed in 1980s and formed of wood, metal and stone, the Mono-ha framework of minimal artistic intervention and personal expression is clearly evident.

Kishio Suga's work has entered numerous museum collections including: The Tate, London (go to <http://www.tate.org.uk/art/artworks/suga-ren-shiki-tai-t13336/text-summary>)

The National Museum of Modern Art, Tokyo (go to http://search.artmuseums.go.jp/search_e/records.php?sakuhin=10627)

The National Museum of Art, Osaka (go to http://search.artmuseums.go.jp/search_e/records.php?sakuhin=53533)

An exhibition titled *Kishio Suga: Situated Latency*, was held at The Museum of Contemporary Art, Tokyo, January-March 2015. Go to <http://www.mot-art-museum.jp/eng/exhibition/kishiosuga.html>

1. Simon Groom, *Encountering Mono-ha*, exhibition catalogue, *Mono-ha - school of things*, Kettle's Yard, University of Cambridge, (Cambridge, 2001), p. 13

■76

KENJI MISAWA (B. 1945)

Column Series: All Over Walk

三澤憲司 (1945 -)

柱シリーズ オール・オーバー・ワーク

marble, granite, stainless steel, iron and iron powder

100 x 25 x 25 cm. (each)

Executed in 1983

(4)

£30,000-50,000

\$40,000-66,000

€35,000-58,000

PROVENANCE:

Collection of the artist

EXHIBITED:

February 1983: *Dai-san-kai Kita-kanto bijutsu ten* (3rd Kita-Kanto Art Exhibition), Tochigi Prefectural Museum of Fine Arts

9th - 30th May 1983: *Landscape Physical Experiment*, Gallery 505, Ginza, Tokyo (solo exhibition)

9th - 30th September 1988: *Misawa Kenji 1988*, Kirin Plaza, Osaka (solo exhibition)

1990: Yokohama Business Park (solo exhibition)

PUBLISHED:

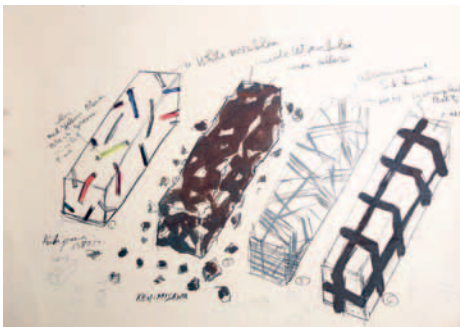
Kenji Misawa and Kunihiko Fujii, *Misawa Kenji no sekai: KIZAMU Nothing is impossible*, (Nagoya, 2015), p. 49



Column Series: All Over Walk at the artist's studio. Courtesy of Kenji Misawa



Preparatory drawings for *Column Series: All Over Walk*.
Images courtesy of Kenji Misawa



Kenji Misawa was born in Nagano in 1945 and in 1968 graduated from Tama Art University, Tokyo having studied in the department of oil painting under Yoshishige Saito (1904-2001), a professor at the university from 1964-73. In 1967, his fourth year of university, he began working as an assistant to the artist Tomio Miki (1937-1978) which continued for ten years until Miki's early death in 1978.

Aged 23, Kenji Misawa won the Grand Prize at the 1st International Exhibition of Modern Art (Hakone Open-Air Museum, 1969) with *Untitled*, a 7.6m high vertical chain. During the late 1960s and early 70s Misawa was involved with Mono-ha, assisting Nobuo Sekine with his work *Phase of Nothingness*. From October 1984 to September 1985 he worked in Isamu Noguchi's studio in New York as part of the Overseas Study Program for Artists of the Agency for Cultural Affairs.

All Over Walk, 1983 comprises four columns, each of a different type of stone or marble and some combined with metal. One is covered with carved lines creating a tension like an electronic current sparking. The white marble column inlaid with stainless steel plates in geometric forms fuses metal and stone, whilst the column with the ordered iron lattice design conveys a steady fusion. Also evoking the four seasons, *All Over Walk* is immediately at one with nature.



77



78

***77**

KISHIO SUGA (B. 1944)

Sonzai no sentan (Tip of Existence)

菅木志雄 (1944 -)
存在の先端

signed and dated *Kishio Suga 1991* (on metal cross-piece)
wood, metal and acrylic
85.2 cm. long
Executed in 1991

£4,000-6,000

\$5,300-7,900
€4,700-7,000

***78**

KISHIO SUGA (B. 1944)

Kyokuchi

菅木志雄 (1944 -)
曲置

signed and dated *Kishio Suga 1993* (underneath)
metal, wood and acrylic
48.8 x 21 x 10 cm.
Executed in 1993

£5,000-7,000

\$6,600-9,200
€5,900-8,100



***79**

YOSHISHIGE SAITO (1904 - 2001)

Work

斎藤義重 (1904 - 2001)

作品

signed and dated *Y. Saito, '61* (on the reverse)

lacquer on drilled board

33.4 x 24.3 cm.

Executed in 1961

£20,000-30,000

EXHIBITED:

January 2003 - March 2004: *The Retrospective Exhibition of Saito Yoshishige*, Iwate Museum of Art and others

PUBLISHED:

Iwate Museum of Art and others, *The Retrospective Exhibition of Saito Yoshishige*, exhibition catalogue, (Tokyo, 2003), cat. no. 61-17, p. 125

\$27,000-39,000

€24,000-35,000



***80**

NOBUO SEKINE (B. 1942)

Phase Conception, no. G30-2, Border of Ellipse

関根伸夫 (1942 -)

位相絵画 no. G30-2 ダ円の境界

signed, dated and titled *N. Sekine, '87, Sekine Nobuo* (in Japanese), *Phase Conception, no. G30.2, Daen no kyokai* (on artist's label to the reverse)

gold leaf on thick paper

90.5 x 72.4 cm.

Executed in 1987

£5,000-7,000

\$6,600-9,200

€5,900-8,100

***81**

KISHIO SUGA (B. 1944)

Untitled

菅木志雄 (1944 -)

無題

signed and dated *Kishio Suga 1981* (on the reverse)

tonoko (ground stone) on wood board

60 x 89 cm.

Executed in 1981

£10,000-15,000

\$14,000-20,000

€12,000-17,000



***82**

KISHIO SUGA (B. 1944)

View of Distant Space

菅木志雄 (1944 -)

置間離景

signed, titled and dated to the reverse *Kishio Suga* (on the reverse)

oil on wood construction

44.6 x 39.7 x 13.3 cm.

Executed in 1993

£3,000-4,000

\$4,000-5,300

€3,500-4,700



*83

SUSUMU KOSHIMIZU (B. 1944)

Relief '91-18

小清水漸 (1944 -)

Relief '91-18

signed *Koshimizu* (in English) and *Susumu* (in Japanese), titled and dated *Relief '91-18* (on the reverse)

pigment on carved wood panel

121 x 121 x 6 cm.

Executed in 1991

£15,000-25,000

\$20,000-33,000
€18,000-29,000

Susumu Koshimizu was born in Uwajima in Ehime Prefecture in 1944, and now lives and works in Kyoto. He was a student in the Department of Sculpture at Tama Art University from 1966, alongside Nobuo Sekine (see lots 74, 80), Kishio Suga (see lots 75, 77, 78, 81, 82) and Katsuro Yoshida, who were students of Yoshishige Saito (see lots 73, 79) in the Painting Department.

Koshimizu became a prominent artist associated with the Mono-ha movement from the 1960s, creating minimal sculptures and installation works from materials such as iron, wood and paper. His 1969 work *Paper* consisted of nothing more than a huge envelope of Japanese paper, open on one side. When the viewer looked inside, they were confronted by a large stone (weighing approximately 3-tons) concealed within, challenging the relationship between interior structure and exterior form.

Koshimizu's work is held in numerous museum collections including: The National Museum of Art, Osaka, go to: http://search.artmuseums.go.jp/search_e/records.php?sakuin=53450
Tate Modern, London, go to: <http://www.tate.org.uk/art/artists/susumu-koshimizu-11583>



Tadashi Sugimata was born in Tokyo in 1914. He graduated from the Tokyo School of Fine Arts in 1938 and his early artistic style was influenced by Surrealism. In 1939 he was one of the founding members of *Bijutsu Bunka Kyokai* [Art and Culture Association], an association of anti-war surrealist painters and poets. The Second World War brought much upheaval and Sugimata's two brothers, as well as other artist friends were killed, and many of his earlier works were destroyed. The *Bijutsu Bunka Kyokai* was suppressed during the war, with some of its members imprisoned. Sugimata left the group in 1953 and from then on worked independently and focused on showing his work in solo exhibitions, Japanese contemporary art exhibitions or international exhibitions such as the Venice and San Paulo Biennales.

In the mid-1950s, his painting style developed to become more abstract, possibly absorbing some influences of *Informal* which had spread rapidly with the help of the French art-critic Michel Tapié. From around 1960, a hexagonal shape started to appear in his works and this became his signature subject, producing paintings but also collage and sculpture.

Sugimata taught oil painting in Tokyo University of the Arts from 1977 to 1981. In 1982, he held a solo show, *Deguchi, Iriguchi* [Exit, Entrance] at Gallery Ueda and Tokyo Gallery and this exhibition ushered in a new phase of artistic development. His work from this time was occupied by abstract spheres and hexagons which float in space.

Sugimata's work reflects an inner questioning and is imbued with inward reflection; a sense of loss and loneliness. *Fall (3-A, 3-B, 3-C)*, 1985 is a quietly powerful work of monumental scale from his mature period.



***84**

TADASHI SUGIMATA (1914 - 1994)

Fall (3-A, 3-B, 3-C)

杉全直 (1914 - 1994)

隕 (3-A, 3-B, 3-C)

each work signed *Tadashi Sugimata* in English and Japanese, titled *In (Fall)* 3-A, 3-B, 3-C and dated 1985.6 (on the reverse)

oil on canvas

Each 193.9 x 162.1 cm.

Painted in 1985

(3)

£70,000-90,000

\$93,000-120,000

€82,000-100,000

EXHIBITED:

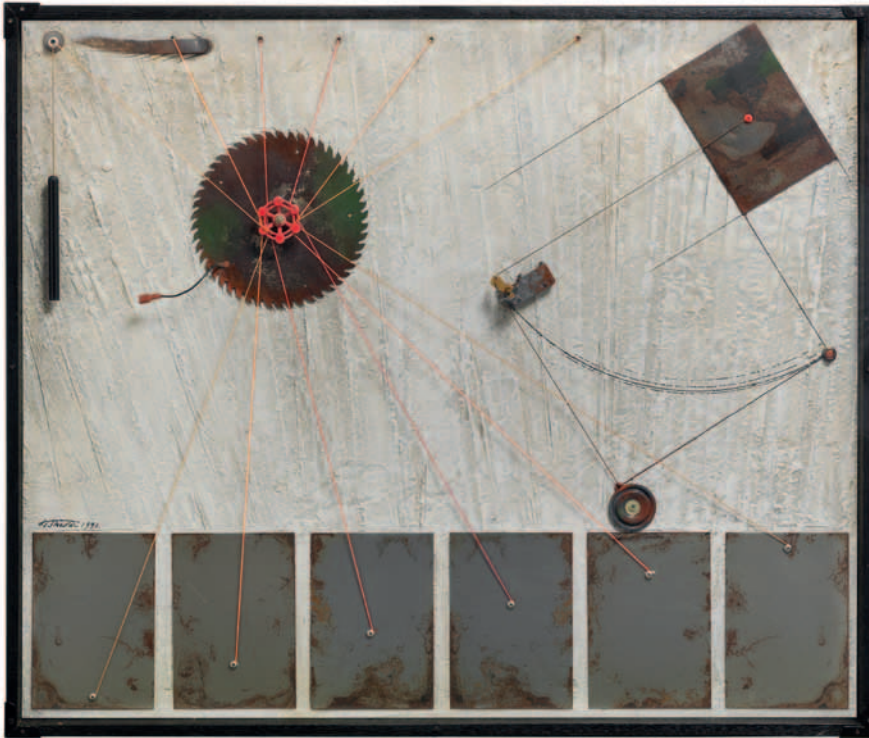
1999: *Sugimata Tadashi ten*, Himeji City Museum of Art, Hyogo; Niigata City Art Museum; Kitakyushu Municipal Museum of Art, Fukuoka; and Tsukuba Museum of Art, Ibaraki

PUBLISHED:

Himeji City Museum of Art, *Sugimata Tadashi ten*, exhibition catalogue, (Tokyo, 1999), cat. no. 83, p. 108



Tadashi Sugimata in front of *Fall*, courtesy of Yasushi Sugimata



***85**

TATSUO IKEDA (B. 1928)

Untitled

池田龍雄 (1928 -)

無題

signed *T. Ikeda* (lower left)

signed in Japanese *Ikeda Tatsuo* and dated 1991
(on the reverse)

mixed media on panel

99.5 x 83.5 x 9.2 cm.

Executed in 1991

£5,000-8,000

\$6,600-11,000

€5,900-9,300



***86**

SHIGERU IZUMI (1922 - 1995)

Untitled

泉茂 (1922 - 1995)

無題

signed *Shigeru Izumi '70* (lower centre)

signed in Japanese *Izumi Shigeru* and dated (on
the reverse)

oil on canvas, mounted on wood board

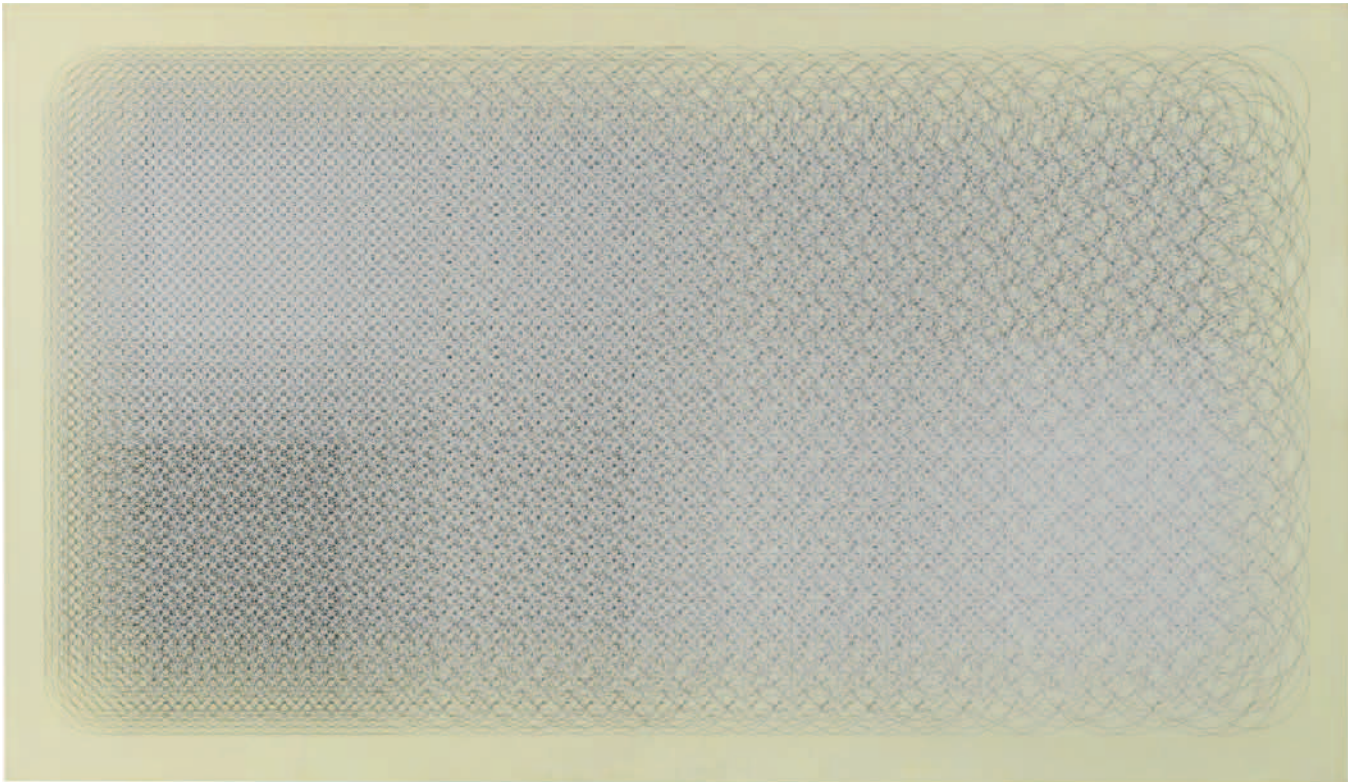
99.7 x 75.4 cm.

Painted in 1970

£7,000-9,000

\$9,300-12,000

€8,200-10,000



***87**

MORIYUKI KUWABARA (B. 1942)

Variant of Concurrency B

桑原盛行 (1942 -)

郡Bの変化

signed *M. Kuwabara*, titled and dated *Gun B no henka, 1976* (on the reverse)

acrylic on canvas, mounted on plywood

112.5 x 195 cm.

Executed in 1976

£7,000-9,000

\$9,300-12,000

€8,200-10,000

EXHIBITED:

16th - 28th May 1977: *Kuwabara*, Minami Gallery

PUBLISHED:

Minami Gallery, *Kuwabara*, (Tokyo, 1977), no. 6

Moriyuki Kuwabara was born in Hiroshima Prefecture in 1942 and went on to graduate from Nihon University having majored in Fine Arts. Kuwabara uses a compass to create these extraordinarily complex works of repeating circular forms, with the central point of each circle, of which there can be at least 1500, forming the framework of the entire piece.



Moriyuki Kuwabara at work in his studio. Courtesy of the artist

***88**

HISASHI INDO (1925 - 2009)

Work 64.11.27A

因藤 壽 (1925 - 2009)
作品 64.11.27A

signed, titled and dated in Japanese *Indo Hisashi, Sakuhin 64.11.27.A, 1965*
(on the reverse)

oil on canvas
162 x 130 cm.
Painted in 1965

£14,000-16,000

\$19,000-21,000
€17,000-19,000

Hisashi Indo was far from a prolific artist, spending an extraordinary two and a half years to complete a work. He applied paint to canvas, allowed it to dry, polished the surface, applied further paint and polished it again, painstakingly building up layer upon layer. The result is a purple, almost black monochrome, producing an extraordinary level of complexity and texture using only one single colour.

Although his early work included colour, in 1956 he visited Tokyo for the first time, and saw first-hand the rapid post-war modernisation that had taken place, a stark contrast to the more rural Hokkaido he was accustomed to. His work became more simplified and abstract, focusing on white, black and brown and green, however he began looking for a colour that for him represented neutral space and found purple, a colour he used until the end of his life.

Work by the artist has entered museum collections including The National Museum of Art, Osaka (go to http://search.artmuseums.go.jp/search_e/index.php), titled *Work 60.5.28.A-Ri*, *Work 60.12.25.B*, and *Work 60.12.25.A* and The National Museum of Modern Art, Tokyo (go to http://search.artmuseums.go.jp/search_e/index.php), titled *Work 1963.8.1.A* and *Work 67.10.8*



Detail to show complex surface





***89**

KAZUMI NAKAMURA (B. 1956)

Bird of Existence 150

中村一美 (1956 -)

存在の鳥 150

signed *Nakamura* (lower left)

signed *Nakamura Kazumi* and titled *Sonzai no tori 150* (on the reverse)

acrylic on canvas

115.5 x 90.5 cm.

Painted in 2007

£12,000-15,000

\$16,000-20,000

€14,000-17,000



***90**

KAZUYO KINOSHITA (1939 - 1994)

'90-CA625

木下佳通代 (1939 - 1994)

'90-CA625

signed in Japanese *Kinoshita Kazuyo* (on the reverse)

oil on canvas

72.5 x 60.6 cm.

Painted in 1990

£5,000-8,000

\$6,600-11,000

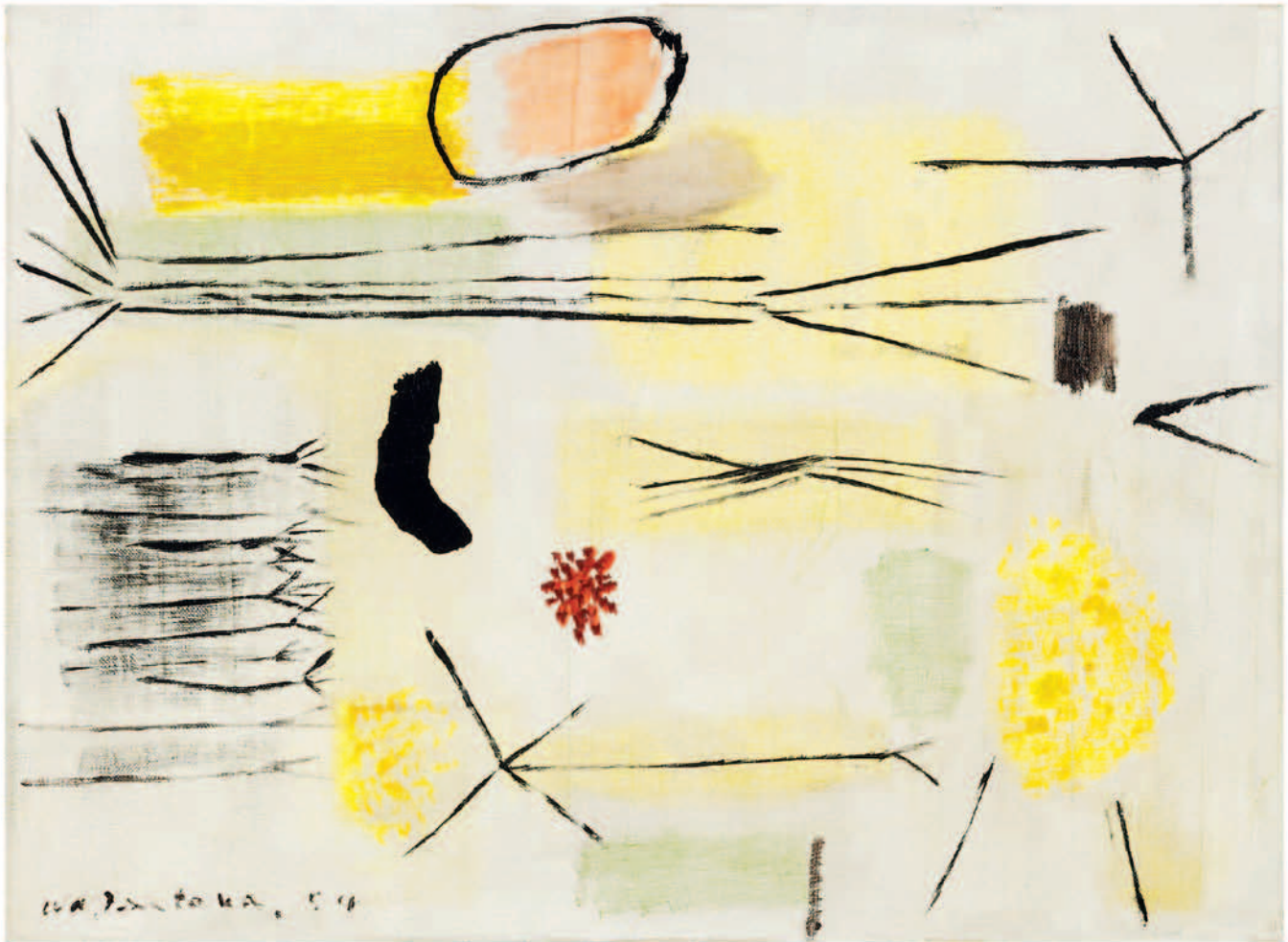
€5,900-9,300

Works by Kazuo Kinoshita are in the collections of The National Museum of Modern Art, Kyoto, (LA'92-CA729; go to: http://search.artmuseums.go.jp/search_e/records.php?sakuhin=156193), and The National Museum of Art, Osaka, (LA'92-CA700; go to: http://search.artmuseums.go.jp/search_e/records.php?sakuhin=50339)

Waichi Tsutaka was born in Osaka in 1911 and started painting in his late 20s. After the Second World War he began exhibiting his work in group exhibitions and his subject matter was focussed on the ruins of war. From around 1952 however he changed to painting abstract work incorporating abstract shapes and poised lines, combined with bold colour. He did not join any particular art movement, however he joined some small artist societies including *Gendai bijutsu kondankai* (Contemporary Art Discussion Group), known as "Genbi", which was established by artists Jiro Yoshihara and Kokuta Suda and others in 1952 in order for artists to discuss ideas freely regardless of their associations with any particularly school or movement.

He continued to exhibit at various group and solo exhibitions - including *Tsutaka Waichi* at the The National Museum of Art, Osaka (February - March 1993), where 130 of his works were shown. He died in the Great Hanshin earthquake in Kobe in 1995, aged 84.

Waichi Tsutaka's work has entered museum collections including The National Museum of Art, Osaka, and The National Museum of Modern Art, Tokyo, go to: http://search.artmuseums.go.jp/search_e/records.php?sakuhin=50036 http://search.artmuseums.go.jp/search_e/records.php?sakuhin=5042



***91**

WAICHI TSUTAKA (1911 - 1995)

Untitled

津高一 (1911 - 1995)

無題

signed W. Tsutaka (lower left)

oil on canvas

33 x 45 cm.

Painted in 1954

£5,000-7,000

\$6,600-9,200

€5,900-8,100



***92**

WAICHI TSUTAKA (1911 - 1995)

Work, Blue no. 429

津高一 (1911 - 1995)

作品 青 No. 429

signed *W. Tsutaka* (lower left)

oil on canvas

65.2 x 92.3 cm.

Painted in 1966

£6,000-8,000

\$7,900-11,000
€7,000-9,300



*93

MASAO YAMAUCHI (B. 1935)

Untitled

山内雅夫 (1935 -)

無題

zinc white and rock on board

62.3 x 62.3 cm.

Executed in 2015

£4,000-6,000

\$5,300-7,900

€4,700-7,000



■*94

TAKASHI HINODA (B. 1968)

Bootsy on Another Planet

日野田崇 (1968 -)

Bootsy on Another Planet

Painted ceramic

137 x 51 x 91 cm.

Executed in 2012

£6,000-8,000

\$7,900-11,000

€7,000-9,300

Takashi Hinoda's chimerical work draws inspiration from manga, anime and American comics. He works in what he terms "2.5 dimensions" whereby descriptive decoration serves to embellish the three-dimensional forms. At other times the decoration is largely unrelated to the ceramic body, which becomes a surface simply for two-dimensional expression.

Hinoda was caught up in the Great Hanshin Earthquake of 1995 and as a result has spoken of his feelings about the helplessness and fragility of the human world. The twisted nature of many of his works stems from an anxiety towards modern civilisation.

His work has been collected internationally, with pieces entering numerous public collections including:

The National Museum of Art, Osaka, Japan

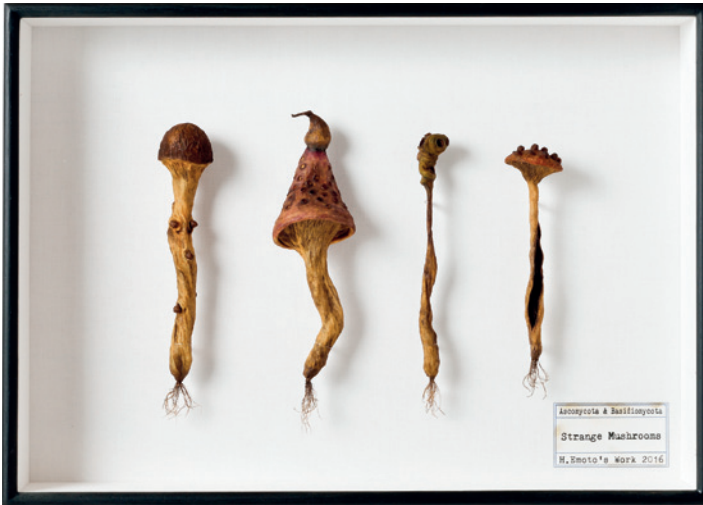
Musée de la Ville de Vallauris, France

The Shigaraki Ceramic Cultural Park, Shiga, Japan

Arizona State University Art Museum, USA



Alternate view



95

HAJIME EMOTO (B. 1970)

Ten works: *Draconis Pluto*; *Mulumbestia Chiroptera*; *Dracostatum Celtia*; *Panax Alraune*; *Homo Pumilus Gidoronia*; *Dracorex Quattuorcornus*; *Sphyræna Vigintiremus*; *Mr. and Mrs. Frog*; *Strange Mushrooms*; & *Strange China Turtle*

江本創 (1970 -)
 幻想標本 10点

each titled and inscribed *H. Emoto's Work 2016* (on label at lower right)
 ten mixed media (wood, paper) sculptures
 53 x 45.5 x 5 cm.; 45.5 x 37.9 x 5 cm.; 40.9 x 31.8 x 5 cm.; 40.9 x 24.3 x 5 cm.;
 33.3 x 33.3 x 5 cm.; 60.6 x 50 x 5 cm.; 45.5 x 33.3 x 5 cm.; 40.9 x 27.3 x 5 cm.;
 29.7 x 42 x 5 cm.; 25.7 x 36.4 x 5 cm.

Executed in 2016

(10)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

EXHIBITED:

2nd July - 28th August 2016: *Mysterious art torikkutorikkuha! to trick*,
 The Hiratsuka Museum of Art, Kanagawa (*Draconis Pluto*; *Mulumbestia Chiroptera*; *Dracostatum Celtia*; *Panax Alraune* and *Homo Pumilus Gidoronia*)





PROPERTY FROM THE FORBES COLLECTION

***96**

KIM TSCHANG-YEUL (B. 1929)

Droplet CTM816

金昌烈 (1929 -)

水滴 CTM816

signed *T. Kim*, dated and titled (side of canvas)

oil on linen

73 x 65 cm.

Painted in 1980

£40,000-60,000

\$53,000-79,000

€47,000-70,000

PROVENANCE:

Staempfli Gallery Inc., New York

Purchased from the above by the current owner

Kim Tschang-Yeul was born in Korea in 1929, but he went on to spend more than half his life in the West - he lived in New York from 1965 to 1969 and has been based in Paris and Seoul since 1970. However, his work is deeply rooted in Asian philosophy and aesthetics.

Following the Korean War in the 1950s, Kim became a founding leader of a group called the Hyundai [Contemporary] Artists Association. In a similar manner to which the post-war Gutai movement in Japan sought to break free of the constraints of pre-war Japanese society, so too did the Hyundai artists want to establish new means of expression following the anxiety of war. Tschang-Yeul's work of this period shows an experimentation with North American Abstract Expressionism, European Art Informel, Pop Art and Minimalism. However, he moved to Paris in 1969, and his water drop paintings emerged in 1972, which would become his signature motif. Clear beads of water in *trompe-l'oeil* cover the canvas. Each drop, although deceptively similar is in fact unique. Furthermore, when viewed from a small distance the drops appear to be three-dimensional and protruding from the plain surface of the canvas, despite being absolutely flat.

In order to achieve this entrancing effect he intensively observed real water drops - dropping them onto canvases, studying how light penetrated them and photographing them in various states.

"I was struck by the emptiness, the nothingness of the water drop, and by its beauty in the fullness of its refraction and reflection of light, by its significance."¹

1. Soon Chun Cho and Barbara Bloemink, *The Colour of Nature: Monochrome Art in Korea*, (New York, 2008), p. 42

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder**. If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal**: If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The

usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 6070).

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any lot created by the artist is sold. We identify these lots with the symbol λ next to the lot number. If these laws apply to a lot, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the lot is 1,000 euro or more. The total royalty for any lot cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price (in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each lot, the seller gives a **warranty** that the seller:

(a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and

(b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by

anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the auction, you satisfy us that your lot is not authentic, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a lot's **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the lot at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(ii) **Books**. Where the lot is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards

or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) lots sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the lot to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2h(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.

(c) You must pay for lots bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street,

St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and ownership of the lot will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the lot to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following:

(a) When you collect the lot; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another Christie's Group company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another Christie's Group company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another Christie's Group company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another Christie's Group company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant Christie's Group company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between

the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
- (i) we will charge you storage costs from that date.
- (ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots containing material that originates from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol Ψ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other

matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

WRITTEN BIDS FORM

CHRISTIE'S LONDON

THE KENZO KAGAMI COLLECTION
ASOBI: JAPANESE & KOREAN POST-WAR ART
TUESDAY 11 OCTOBER 2016 AT 2.00 PM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: KAGAMI / ASOBI
SALE NUMBER: 14498 / 13430

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£50 to UK £1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £100,000, 20% on any amount over £100,000 up to and including £2,000,000 and 12% of the amount above £2,000,000. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

14498 / 13430

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

- Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.
- △ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

- λ Artist's Resale Right. See Section D3 of the Conditions of Sale.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

- ψ **Lot** containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.
- ?, *, Ω, α, #, ‡ See VAT Symbols and Explanation.
- See Storage and Collection Pages on South Kensington sales only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

◦ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◦ next to the **lot** number.

◦◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and

intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

EXPLANATION OF CATALOGUING PRACTICE

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"Attributed to ..."

In our opinion probably a work by the artist in whole or in part.

"Circle of ..."

In our opinion a work of the period of the artist and showing his influence.

"Manner of ..."

In our opinion a work executed in the artist's style but of a later date.

"After ..."

In our opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Sealed ..."/

In our opinion the work has been signed/dated/inscribed by the artist.

"With date ..."/

In our opinion the signature/date/inscription appears to be by a hand other than that of the artist.

FOR PORCELAIN AND CERAMICS

(a) A piece catalogued with the name of a period, reign or dynasty without further qualification was, in our opinion, made during or shortly after that period, reign or dynasty (eg. "a Ming vase")

(b) A piece catalogued "in the style of" a period, reign or dynasty is, in our opinion, quite possibly a copy or imitation of pieces made during the named period, reign or dynasty (eg. "a vase in Ming style")

(c) A reference to a "mark and of the period" means that, in our opinion, the piece is of the period of the mark (eg. "Kangxi six-character mark and of the period").

- (d) A reference to a mark without reference to "and of the period" means that, in our opinion, although bearing the mark, the pieces were possibly not made in the period of the mark (e.g. "Kangxi six-character mark").
- (e) Where no date, period, reign or mark is mentioned, the lot is, in our opinion, of uncertain date or 19th or 20th century manufacture.

EXPLANATION OF CATALOGUING PRACTICE

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

1. OGATA KORIN*

In our qualified opinion a work by the artist.

2. Attributed to OGATA KORIN*

In our qualified opinion a work of the period of the artist which may be in whole or part the work of the artist.

3. Circle of OGATA KORIN*

In Christie's qualified opinion a work of the period of the artist and closely related in his style.

4. School of OGATA KORIN*

In our qualified opinion a work by a pupil or follower of the artist.

5. Manner of OGATA KORIN*

In our qualified opinion a work in the style of the artist, possibly of a later period.

6. After OGATA KORIN*

In our qualified opinion a copy of the work of the artist.

7. 'signed'

Has a signature which in our qualified opinion is the signature of the artist.

8. 'bears signature' and/or 'inscribed'

Has a signature and/or inscription which in our qualified opinion might be the signature and/or inscription of the artist.

9. 'dated'

Is so dated and in our qualified opinion was executed at about that date.

10. 'bears date'

Is so dated and in our qualified opinion may have been executed at about that date.

11. 'seal'

Has a seal which in our qualified opinion is a seal of the artist.

12. 'bears seal'

Has a seal which in our qualified opinion might be a seal of the artist.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only. Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

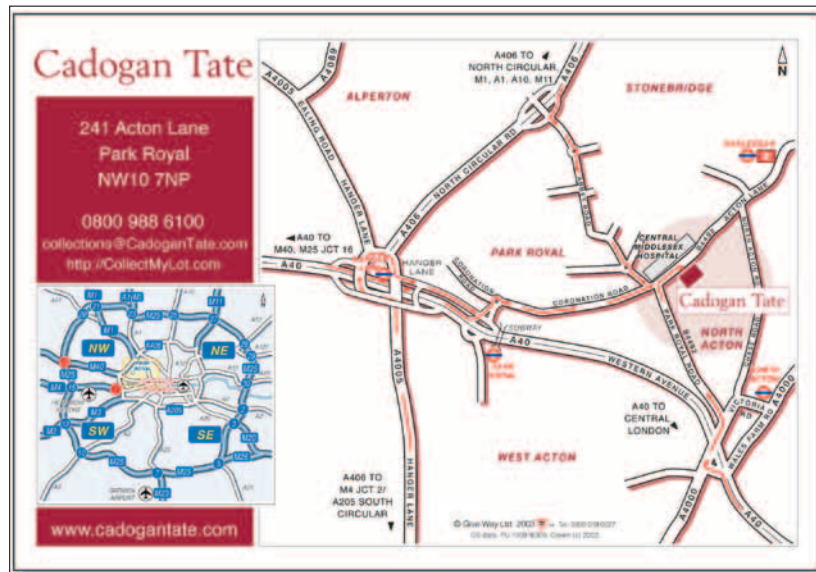
Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee Storage per day	£70.00 £8.00	£35.00 £4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	

All charges are subject to VAT.
Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.

COLLECTION FROM CADOGAN TATE LTD

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm and lots transferred to their warehouse are not available for collection at weekends.



CADOGAN TATE LTD'S WAREHOUSE
241 Acton Lane,
Park Royal,
London NW10 7NP



Japanese & Korean
Post-War Art

A
S
O
B
I

CHRISTIE'S